

ON FREE VIEW
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
FROM SATURDAY, DECEMBER FIFTH
UNTIL THE DATE OF SALE, INCLUSIVE

THE FAMOUS
ARTHUR BLACKBORNE
COLLECTION

TO BE SOLD ON THURSDAY, FRIDAY
AND SATURDAY AFTERNOONS
DECEMBER 10TH, 11TH AND 12TH
BEGINNING EACH AFTERNOON AT 2.30 O'CLOCK

185

CATALOGUE
OF THE
FAMOUS BLACKBORNE
Museum Collection of Laces
BEAUTIFUL OLD TEXTILES
HISTORICAL COSTUMES
ANTIQUE JEWELRY AND FANS
EXTRAORDINARY REGAL LACES
RICH EMBROIDERIES
ECCLESIASTICAL VESTMENTS
AND OTHER INTERESTING OBJECTS
OWNED BY AND TO BE SOLD BY ORDER OF
MR. VITALL BENGUIAT
AT ABSOLUTE PUBLIC SALE
ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
OF THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK : 1908

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CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

CATALOGUE

CATALOGUE

FIRST AFTERNOON'S SALE

THURSDAY, DECEMBER 10TH, 1908

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

MISCELLANEOUS

1—EMBROIDERY WITH JEWELS

2.⁰⁰ French, Louis XVI.

Mrs. Kline

2—APPLIQUÉ VELVET

5.⁰⁰ Sixteenth century.

K. J. Freund

3—BURSE AND CUP COVER

3.⁰⁰ Seventeenth century brocade.

Mrs. Kline

Two pieces.

4—ANTIQUE VELVETS

3.⁰⁰ Plain.

Mrs. H. Markoe

Three specimens.

5—CUT VELVET

4.⁰⁰ Seventeenth century.

K. J. Freund

Two pieces.

- 6—TWO MANIPLES *Mrs. Kline*
 2.⁰⁰ Seventeenth and eighteenth centuries.
- 7—VENETIAN MAT. *Mrs. J. F. Carlisle*
 2.⁰⁰ Silver embroidered. Sixteenth century.
- 8—TWO COLLARS *Mrs. Kline*
 1.⁰⁰ Red damask. Sixteenth century.
- 9—TWO COLLARS
 2.⁰⁰ French rococo. Silver brocade. " "
- 10—TWO STOLES " "
 2.⁰⁰ Brocade of the seventeenth and eighteenth centuries.
- 11—SIXTEENTH CENTURY MAT *Mrs. H. C. Bush*
 4.⁰⁰ Red velvet, with gold passementerie.
- 12—EMBROIDERED MAT. *Mrs. Payne Whitney*
 6.⁰⁰ Sixteenth century.
- 13—BURSE *Mrs. Kline*
 2.⁰⁰ Empire brocade.
- 14—BURSE " "
 4.⁰⁰ Rococo silver brocade, with silver lace trimming.
- 15—TWO EMBROIDERED MATS *Mrs. H. C. Bush*
 5.⁰⁰ French Renaissance.
- 16—TWO SIXTEENTH CENTURY MATS *Mrs. J. F. Carlisle*
 4.⁰⁰ Italian. Silver embroidery.

- 17—TWO COVERS *Mrs. Payne Whitney*
 5.⁰⁰ Antique brocade and velvet.
- 18—STOLE AND BURSE *Mrs. C. Sahbagh*
 4.⁰⁰ Rich crimson brocade. Louis Quinze period.
- 19—SPECIMEN OF NEEDLEWORK *Mrs. Kline*
 3.⁰⁰ Venetian. Sixteenth century.
- 20—TWO DAMASK COVERS
 3.⁰⁰ Louis Quatorze period. " "
- 21—SET OF CHAIR COVERINGS *H. J. Freund*
 10.⁰⁰ Crimson satin brocade. Louis XVI. period.
Five pieces.
- 22—SPECIMEN OF BROCADE *Mrs. Kline*
 3.⁰⁰ Spanish. Seventeenth century.
- 23—BROCADE COVER
 3.⁰⁰ Louis XVI. period. Striped pattern. " "
- 24—BROCADE PANEL *Mr. Springer*
 4.⁰⁰ Dainty bouquets on salmon ground. French. Louis
 Quinze.
- 25—SPECIMEN OF FRENCH BROCADE
 4.⁰⁰ Worn at the court of Louis XV. " "
- 26—SPECIMEN OF BROCADE *N. Lilltredge Barrowe*
 3.⁰⁰ Louis XVI. *Moiré-à-fleur*.
- 27—BROCADE CUSHION COVER *Mrs. Kline*
 2.⁰⁰ Curious design of stars and fern leaves in red and
 cream color.

- 28—FRENCH ROYAL BROCADE *Mrs. Marcoe*
 7.⁰⁰ Gold floral patterns on a damascened rose color ground. Louis XVI. period.
- 29—THREE SPECIMENS OF BROCADE *Mr. Springer*
 4.⁰⁰ Part of vestment. Old English.
- 30—TWO SPECIMENS OF OLD TEXTILES *Mrs. Hittredg Barron*
 3.⁰⁰ Venetian silver brocade. Made about seventeenth century.
- 31—SQUARE BROCADE *Mrs. C. Sahbagh*
 4.⁰⁰ Royal French. Louis XV.
- 32—CUSHION COVER *Mrs. Payne Whitney*
 4.⁰⁰ Venetian silver brocade. Seventeenth century.
- 33—SIXTEENTH CENTURY PANEL *K. J. Freund*
 4.⁰⁰ Red velvet, with gold galloon edging.
- 34—CUSHION COVER *Mrs. C. Sahbagh*
 4.⁰⁰ Old red velvet, with yellow passementerie.
- 35—SPECIMEN OF CUT VELVET *Mrs. J. F. Carlisle*
 4.⁰⁰ Henri Deux.
- 36—SPECIMEN OF CUT VELVET *Mr. Springer*
 3.⁰⁰ Similar to the above. Henri Deux.
- 37—SPECIMEN OF VELVET
 3.⁰⁰ Extra thick pile. Made about 1400 A.D.

38—TALISMAN.

3.00 Sixteenth century. Relic, with sacred hearts finely embroidered. *These relics were presented to pilgrims at various shrines.* *H. J. Freund*

39—SIXTEENTH CENTURY SCAPULAR

3.00 Medallion, with Virgin and Child on an embroidered silver ground. *Mrs. H. L. Liddedge Barrowe*

40—OLD ENGRAVING

6.00 "Madonna and Child." Silk-embroidered frame. *H. J. Freund*

41—OLD ENGRAVING

4.00 "St. Joseph and Child." Cordonnet-embroidered frame. *Mr. Springer*

42—HEART-SHAPED RELIC

4.00 Centre medallion with figure of a saint embroidered in various colors of silk. Sixteenth century. *Mrs. Kline*

43—CARDINAL'S PORTEFOLIO

4.00 Finely embroidered. *Mrs. H. L. Liddedge Barrowe*

ECCLESIASTICAL VESTMENTS

44—FRENCH CHASUBLE

17.50 Old rose moiré. Louis Seize period. *Mrs. H. T. Bush*

45—LOUIS XIII. CHASUBLE

25.00 Plum-colored brocade, with design of swans drinking at fountain. Finished with gold galloon trimming. *Mrs. Payne H. L. Liddedge*

- 46—SEVENTEENTH CENTURY CHASUBLE *Mr. Springer*
 12.50 Cream-colored damask, with silver brocade.
- 47—VENETIAN TAPESTRY CHASUBLE *H. J. Freund*
 15.00 Renaissance design of birds, crowns and vases.

LABARUMS AND BANNERETTES

- 48—SIXTEENTH CENTURY BANNERETTE *Mr. Kline*
 3.00 Rich silver cloth.
- 49—BROCADE BANNER *Mme. C. Sagbagh*
 5.00 Eighteenth century.
- 50—FRENCH EMBROIDERED BANNER *Mr. Kline*
 12.00 Cream-colored satin, with eighteenth century embroidery.
- 51—BANNERETTE *H. J. Freund*
 8.00 Mandarin red velvet, finished with galloon trimming.
- 52—VENETIAN GONDOLA CURTAIN " "
 7.00 Green brocade, with heavy passementerie.
- 53—EARLY SEVENTEENTH CENTURY BANNERETTE *Mrs. Pier*
 5.00 Rich Muscovite cloth of gold.
- 54—TWO BANNERETTES *Mr. H. actings*
 7.00 Cream and silver brocade, finished with silver lace.
 Louis XVI. period.

55—LOUIS XV. BANNER

Mrs. Markse

9.00 Pearl gray brocade.

56—GOTHIC EMBROIDERED PANEL

K. J. Freund

15.00 Mounted on red velvet. 1450 A.D.

FINE OLD BROCADES AND DAMASKS

57—PART OF VESTMENT

Mr. Hastings

4.00 Venetian silver brocade.

58—BROCADE PANEL

E. Horn

3.00 Louis XVI. (Damaged.)

59—SPECIMEN OF LOUIS XVI. BROCADE

Misses Whittredge Barrows

4.00 Dainty floral and stripe design.

60—SPECIMEN OF BROCADE

K. J. Freund

4.00 Cream color rep. Louis XVI. period.

61—LOUIS XIV. COURT BROCADE

Mrs. Paymet Litney

6.00 Of superior quality. The favorite Medici flower in cream on terra-cotta color ground.

62—TWO FINE SPECIMENS OF BROCADE

Mr. Hastings

3.00 Silver cloth of the Louis XIII. period.

63—OLD ENGLISH DRAPERY

Mr. Springer

6.00 Cream-colored silk. George III. period.

- 64—FOUR PANELS *Mr. L. Stinging*
- 10.⁰⁰ Louis Seize brocade, partly lined with old Spanish brocade. Formerly part of canopy. *Length, 6 $\frac{3}{4}$ yards.*
- 65—LOUIS XVI. TENTURE *H. J. Freund*
- 7.⁰⁰ Striped brocade, with bouquets and shepherds' emblems. *Length, 4 yards.*
- 66—FRENCH BROCADE TENTURE *Mrs. H. Ashell*
- 5.⁰⁰ A design greatly in vogue at the Court of Louis XVI.
- 67—OLD ENGLISH PANEL *" "*
- 4.⁵⁰ Cream-colored silk. George I. period. (Damaged.)
- 68—LOUIS XIII. TENTURE *Mr. Springer*
- 5.⁰⁰ Yellow damask. *Length, 4 $\frac{5}{8}$ yards.*
- 69—FRENCH BLUE DAMASCENED REP *Mrs. H. Markoe*
- 9.⁰⁰ A material greatly worn in France about 1785. *Length, 6 $\frac{1}{2}$ yards.*
- 70—LOUIS QUATORZE DAMASK *Erard Peterson*
- 5.⁰⁰ Ivory cream color, with the favorite bold design of the period.
- 71—ENGLISH BROCADE SILK *H. J. Freund*
- 4.⁰⁰ Worn in George III.'s reign.
- 72—SPANISH SILK BROCADE PANEL *Mrs. Payne Whitney*
- 8.⁰⁰ Ivory white; seventeenth century weave.
- 73—RARE PANEL *H. J. Freund*
- 21.⁰⁰ Spanish brocade, trimmed with heavy gold passementerie. Made about 1600 A.D.

INTERESTING AND HISTORICAL COSTUMES
WORN BY GRANDEES AT VARIOUS COURTS
DURING THE LAST THREE CENTURIES

74—WAISTCOAT

5.00 Pink satin brocade. Worn in England about 1780.

Mr. Miller

75—FIRST EMPIRE WAISTCOAT

6.00 Dotted silk. Has twenty-six embroidered buttons.

Mrs. H. Littlebridge Barrowe

76—SILK TISSUE WAISTCOAT.

5.00 Has thirteen buttons. King George II. period.

Mr. H. Ashell

77—ROYAL LOUIS XVI. WAISTCOAT

9.00 Heavy cream crêpe-de-chine, with small conventional fleurs-de-lis daintily embroidered. The pocket laps have embroidered lover's knots, garlands and laurel wreaths.

Mr. Murray

78—CREAM SATIN BROCADE WAISTCOAT

6.00 Worn during the reign of George III. The design appears to have been made especially for waistcoats. Has five buttons.

Mr. H. Ashell

79—FRENCH JACKET

6.00 Embroidered in colored silks on cream. Worn at the Court of Louis XVI.

Mrs. H. Littlebridge Barrowe

80—WILLIAM IV. WAISTCOAT

5.00 Silk brocade.

Mr. H. Hastings

- 81—JABOT *Mr. Murray*
 6.00 Beautifully embroidered thistles and quaint buttons.
 Worn by a Scotch nobleman about 1750.
- 82—WHITE SATIN WAISTCOAT *Mr. Hastings*
 3.00 Early Victorian. Has six buttons.
- 83—SPANISH WAISTCOAT *" "*
 5.00 Short bolero shape; cream satin, with flowers, fruits
 and insects embroidered in bright colors of silk.
 Worn about 1775.
- 84—WAISTCOAT *" "*
 5.00 Queen Anne's reign. Cream satin, with embroidery;
 lined with Indian pashmina cloth. Has nine buttons.
- 85—WHITE SATIN WAISTCOAT *" "*
 6.00 George II. Profusely embroidered roses and
 thistles, the national floral emblems of England and
 Scotland. Has twelve buttons.
- 86—FINELY EMBROIDERED JABOT *E. Horn*
 6.00 Louis Seize. Has twelve buttons.
- 87—GEORGE IV. WAISTCOAT. *Mr. Springer*
 3.00 With embroidered roses and thistles. Has five
 buttons.
- 88—TURQUOISE BLUE SILK JABOT *Mr. Hastings*
 5.00 Embroidered flowers in colors of silk and silver
 thread. Louis XVI. style.
- 89—TURQUOISE BLUE SATIN JABOT *" "*
 5.00 Embroidered trefoils in silver threads.

90—PORTION OF COSTUME

3.00 Yellow embroidered silk. Worn by picadors.

Mr. Hastings

91—EMBROIDERED DRESS PANEL

4.00 George I. period. (Damaged.)

Mr. Murray

92—SPANISH SLEEVES

3.00 Eighteenth century. Cream silk, with silver embroidery.

Mr. Kline

93—SPECIMEN OF DRESS EMBROIDERY

4.00 In vogue during the reign of Louis XIV. (Damaged.)

Mrs. Hittredg Barrowe

94—FRENCH CORSAGE BODICE

2.00 Worn during Louis XVI. reign.

Mr. Hastings

95—COURT CORSAGE BODICE

5.00 Of exceptional shape and quality. Worn during Louis XV.'s reign.

Mrs. Payne Hittredg

96—CORSAGE BODICE

2.00 Royal brocade. Rococo period.

Mr. Hastings

97—GREEN BROCADE CORSAGE

5.00 Louis XIV. period.

Mrs. Hittredg Barrowe

98—BROCADE CORSAGE BODICE

5.00 Louis Quatorze period.

Mr. Springer

99—CLOTH-OF-GOLD GARMENT

6.00 Russian. Eighteenth century.

Mrs. Payne Hittredg

110—LOUIS XV. COURT COAT

16.00 Floral design on cream-colored ground; silver lace edging.

Mr. Murray

111—CURIOUS SILK GRENADINE DRESS

6.00 Old English. George IV. period.

112—OLD ENGLISH DRESS

8.00 Red checked silk, trimmed with fringe. Early Victorian period.

Mr. Hastings

113—SPANISH CORSAGE

6.00 Ivory cream brocade. Louis Quinze period.

Mrs. Payne Whitney

114—CORSAGE

7.00 Emerald green brocade. Louis Quatorze period.

Mr. Hunt

115—SEVENTEENTH CENTURY CORSAGE

5.00 Sapphire blue brocade, with floral design; gold lace trimming.

Mr. Hastings

116—OLD LINEN BLOUSE

8.00 With smock work. Silk-embroidered collar.

Mr. Murray

116A—SPECIMEN OF NEEDLEWORK

5.00 Silk embroidery on linen. From the Island of Rhodes. Sixteenth century.

Mr. Springer

117—CHINESE EMBROIDERED CAPE

5.00 With three flounces and carved jade fastener.

Mr. Murray

FINE OLD LACES AND LINEN EMBROIDERY

- 118—TWO CUSHION COVERS *Mrs J. F. Carlisle*
 7.00 Old Italian linen and lace.
- 119—TWO CUSHION COVERS " " " "
 6.00 Milanese lace and linen. Seventeenth century.
- 120—THREE CUSHION COVERS *Wm. Kern*
 8.00 Venetian-Greek lace and red damask.
- 121—TWO CUSHION COVERS *Mrs Payne Whitney*
 9.00 Lacy lace.
- 122—TWO BAGS *Mr Haskell*
 5.00 Venetian-Greek linen and lace. Seventeenth century.
- 123—TWO SLEEVES " "
 2.00 Linen embroidery. From Mount Ararat.
- 124—TWO SPECIMENS OF EMBROIDERED LINEN. "
 2.00 From the Isle of Crete.
- 125—TWO CUSHION COVERS *Mrs J. F. Carlisle*
 6.00 One lacy work, the other Greek lace. Seventeenth century.
- 126—TWO SPECIMENS OF DRAWN LINEN LACE *Mr Haskell*
 5.00 One very rare and interesting.

127—TWO CUSHION COVERS

Mr. Springer

4.00 Old Italian lace and linen.

128—TWO SPECIMENS OF GOTHIC LACE

Mrs. J. F. Carlisle

7.00 Heavy crochet design of geometrical rosettes.

129—TWO SPECIMENS OF LACE

L. F. Freund

10.00 Renaissance filet. One with unicorns, the other,
"The Sacrifice of Isaac." Sixteenth century.

130—TWO CUSHION COVERS

Mr. Hastings

3.00 Venetian-Greek design of stripes and rosettes.

131—TWO CUSHION COVERS

Mrs. Payne Whitney

5.00 Italian lace. Seventeenth century.

132—TWO CUSHION COVERS

Mr. Hastings

5.00 Venetian lace and drawn linen. Seventeenth century.

133—TWO PANELS

Mrs. M. Hittredget Barrows

16.00 Examples of drawn linen, darned netting, guipure
and Venetian-Greek lace.

134—TWO LINEN PANELS

Mrs. L. Jacob

3.00 Embroidery with lace edging. From the Island of
Crete.

135—TWO SPECIMENS OF EMBROIDERED LINEN

Mrs. M. Hague

4.00 Part of vestments. Eighteenth century.

136—TWO LACE AND LINEN PANELS

Mrs. J. F. Carlisle

5.00 Old Italian. One with fourteen examples of crochet
laces, the other with an early Grecian pattern.
Seventeenth century.

- 137—TWO PANELS *Mrs. Fairchild*
 2.00 Drawn linen and lace work.
- 138—TWO SPECIMENS *Mrs. Payne Whitney*
 6.00 One laci work, mounted with a brocaded border;
 the other, Spanish embroidered linen panel with
 archaic animals and fountains, and lace edging.
- 139—PANEL OF DRAWN AND EMBROIDERED LINEN *Mr. Haskell*
 4.00 Sierra Nevada, with arabesque, and centre medal-
 lion containing lion and flowers in colored silks.
 Seventeenth century.
- 140—SPECIMEN OF LINEN EMBROIDERY *Mrs. Payne Whitney*
 5.00 With centre medallion containing double-headed
 eagle. Sixteenth century. From the Greek.
- 141—CUSHION COVER *Mr. Haskell*
 3.00 Spanish embroidery. Centre with lion, inscription,
 and dated 1750. Trimmed with lace.
- 142—SIXTEENTH CENTURY SPECIMEN "*"*
 3.00 Lilies tied with ribbon, embroidered in bullion.
- 143—CURIOUS SQUARE *Mrs. Payne Whitney*
 6.00 Old Madras. Embroidered and trimmed with lace.
 From Brazil.
- 144—ITALIAN-GREEK LACE PANEL *Mr. Haskell*
 6.00 Reticulated Roman pattern; red centre.
- 145—BEAUTIFUL TABLE COVER *Mr. Haskell*
 5.00 Drawn linen lace. Spanish. Seventeenth century.

146—COVER

Mrs. Pur

20.00 Venetian-Greek reticella lace and linen, with dentelle edging. Seventeenth century.

147—FINE TABLE COVER

Mrs. Markoe

5.00 Drawn linen and embroidered Venetian. Seventeenth century.

148—FINE TABLE COVER

"

"

5.00 Venetian-Greek lace, of an exceptional Grecian classic design.

EMBROIDERED LINENS AND LACE SERVIETTES

149—TWO OLD ORIENTAL ANTIMACASSARS

Mrs. Rose

4.00 Embroidered linen.

150—FINE ANTIMACASSAR

Mrs. Rhine

3.00 Muslin, with gold embroidery.

151—ITALIAN LACIS LACE AND LINEN PANES

Mrs. F. Cardes

8.00 Composed of eighteen doilies, with design of birds; guipure lace edging. Seventeenth century.

152—LARGE SERVIETTE

L. P. Messervy

9.00 Linen, with reticella lace insertion; guipure edging.

153—ITALIAN LINEN SERVIETTE

"

"

"

8.00 Venetian-Greek lace insertion of rosette design; scalloped edging. Seventeenth century.

- 154—VENETIAN ALTAR CLOTH *Mr. Johnson*
 7.00 Linen and lace, finished with lace edging. Seventeenth century.
- 155—ITALIAN LINEN CLOTH. *Mr. Deaschell*
 6.00 Trimmed with fine lace insertion and fringe edging. Seventeenth century.
- 156—LARGE SERVIETTE *G. O. Messervy*
 7.00 Linen, with reticella lace insertion. Seventeenth century.
- 157—SPANISH LINEN PANEL *Mr. Hastings*
 7.00 Drawn work and embroidery; scalloped lace edging. Seventeenth century.
- 158—SIERRA NEVADA PANEL *h*
 5.00 Honeycomb drawn linen and lace, with embroidery in colored silks. Seventeenth century.
- 159—SALAMANCA HUNTING SADDLE CLOTH *Mrs. Payne Whitney*
 7.00 Linen. The centre with horses, stags and birds in drawn work and embroidery, finished with lace edging. Spanish. Eighteenth century.
- 160—OLD GERMAN LINEN PANEL *Mr. Hastings*
 2.00 Study of conventional foliage in silk embroidery and gold threads; scalloped lace edging. (Damaged.)
- 161—OLD SPANISH PANEL *Mrs. R. T. Rush*
 10.00 Embroidered linen, with lace insertion and silk scalloped edging.

162—SPANISH LINEN COVER

5.00 The centre containing a cross, surrounded by a curious design of arabesque scrolls and eight-pointed stars, which have been embroidered in gold threads and silk. Sixteenth century.

Mr Hastings

163—CURIOUS PANEL

7.00 Gothic Sicilian linen, with designs of double-headed eagle, archaic stags, squirrels and vases in drawn work.

Mrs J. F. Carlisle

164—SPANISH LINEN PANEL

3.00 Design of archaic flowers, animals and birds embroidered in colored silks; finished with an edging of lace.

Mr Springer

165—GOTHIC COVER

11.00 Sicilian lace and linen, with figures in embroidery.

Mr. Kent

166—ITALIAN LINEN ALTAR CLOTH

7.00 Embroidered in blue and brown silks. Has name of donor and is dated 1700; trimmed with scalloped lace of the period.

Mr. Baskell

167—SPECIMEN OF LINEN

5.00 Sixteenth century. Sicilian drawn work.

Mrs. Richard Trimble

168—LACE BORDER

7.00 Formed of thirty various lace panels. Seventeenth century specimens.

H. P. Messervy

169—LACE BORDER

7.00 Formed of thirty-seven lace panels, each having a different study; scalloped edging.

Mrs J. F. Carlisle

Mrs Richard Trumble

170—ITALIAN FILET LACE BORDER

8.00 Designs of unicorn and trees.

171—SPECIMEN OF RUSSIAN NEEDLEWORK

8.00 Wool embroidery, on linen, of archaic designs of birds and flowers.

172—LACIS LACE BORDER

6.00 Old Spanish. Geometrical design and archaic animals.

173—LACIS LACE BORDER

5.00 Old Spanish. Geometrical design and archaic animals.

174—SIERRA NEVADA LINEN BORDER

4.00 With lace panels, insertion, and archaic animals, birds and flowers worked in colored wools; scalloped lace edging. Sixteenth century.

175—LACIS LACE BORDER

8.00 Spanish Renaissance. Design of lions, birds drinking at fountain, pomegranates and chimeras.

176—LACIS LACE BORDER

9.00 Spanish Renaissance. Design of lions, birds at fountain and trefoil border.

177—LACIS LACE BORDER

11.00 Spanish. Conventional lion, vases and fountain. Sixteenth century.

178—LACIS LACE BORDER

7.00 Two panels contain mermaids; trimmed with fringe. Sixteenth century.

179—LACIS LACE BORDER

15.00 Classical Renaissance design of mermaids, vases and crozier.

Mrs. J. F. Carlisle

180—LARGE ALTAR FRONTAL

25.00 Spanish lacis lace, with characteristic design of unicorns and vases. Sixteenth century.

Wm. Kent

181—LACIS LACE BORDER

17.50 Spanish Renaissance. Conventional design of archaic figures, animals, birds, vases and flowers.

Mr. Hastings

182—CURIOUS BALDAQUIN

32.50 Spanish lace; with designs of archaic religious emblems, figures mounted on pedestals, men on horse-back falcon hunting, birds and flowers; finished with Vandyck edging.

Mr. Johnson

BEDSPREADS, COVERLETS AND CURTAINS

183—COVERLET

8.00 Venetian-Greek Peri crêpe linen and lace; scalloped lace trimming.

Mr. Springer

Width, 58 inches; length, 90 inches.

184—BEDSPREAD

5.00 Venetian-Greek Peri crêpe, with lace insertions and scalloped lace edging.

Width, 58 inches; length, 90 inches.

185—BOKHARA CURTAIN

12.00 Silk-embroidered, conventional floral designs in red, green, blue and yellow.

Mrs. Payne Whitney

186—ARCH-SHAPED PORTIERE

12.00 Conventional design, in chain tambour work in cream color. *Mr. Hastings*

187—BEDSPREAD.

20.00 Old Venetian reticella lace, with alternating panels of linen and lace insertion; scalloped edging. *Mrs. Grier*

Width, 63 inches; length, 72 inches.

188—BEDSPREAD

29.00 Old Venetian reticella lace, with alternating panels of linen and lace insertions; scalloped edging. *Mrs. Payne & Litcher*

Width, 58 inches; length, 76 inches.

189—BEDSPREAD

15.00 Old Venetian reticella lace, with sixteen oblong linen and lace insertions; scalloped lace trimming. *Mrs. J. F. Carlisle*

Width, 58 inches; length, 72 inches.

190—CURTAIN

12.00 Old Venetian reticella lace and linen of geometrical designs forming panels and borders. *Mr. Hastings*

Width, 58 inches; length, 76 inches.

191—ITALIAN LINEN BALDAQUIN

14.00 The lambrequin is of sixteen alternating insertions of various laces and drawn linen work, some partly embroidered; fringe finish. Seventeenth century. *Mr. Springer*

192—GOTHIC SICILIAN PANEL

20.00 Lacis lace, with border of geometrical arabesque designs. Edging of knotted tassels. *h*

Width, 36 inches; length, 80 inches.

193—GOTHIC SICILIAN BORDER

11.00 Lacis lace. Design of archaic stags and flowers characteristic of the period; fringe finish. *Mr. Hastings*

194—FINE GOTHIC SICILIAN PANEL

Mr. Hastings

12.00

Lacis lace. Archaic design of figures, animals, birds and flowers; fringe finish.

195—TABLE COVER

Mrs. Wallace

9.00

Rare lace and linen; with border of classic Phœnician design of birds and flowers on an artistic honeycomb background; finished with fringe typical of ancient Egypt. Late fifteenth century.

12.00

196—EXTRA HEAVY LINEN PANEL

11

Sicilian. Archaic design of figures, animals, birds and flowers on honeycomb ground. Fringe finish.

Width, 40 inches; length, 85 inches.

197—EXTRA HEAVY LINEN PANEL

G. P. Messervy

10.00

Sicilian. Archaic design of stags and flowers on a honeycomb ground. Sixteenth century.

Width, 45 inches; length, 90 inches.

198—GOTHIC SICILIAN COVER

H. F. du Pont

11.00

Lace and linen, with border containing archaic stags and flowers of the period.

Width, 40 inches; length, 90 inches.

199—BEDSPREAD

H. F. du Pont

16.00

Fine old Venetian-Greek lace and linen. Scalloped trimming.

Width, 72 inches; length, 94 inches.

200—BEDSPREAD.

H. F. du Pont

33.00

Fine old Venetian-Greek linen and lace, with lace insertions and exceptional border designed after the early Roman school.

Width, 72 inches; length, 90 inches.

SECOND AFTERNOON'S SALE

FRIDAY, DECEMBER 11TH, 1908

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

SPECIMENS OF OLD BROCADES

201—SQUARE

5.00

Royal French court brocade, *rose du Barry* color, trimmed with gold galloon.

Mrs. Cleaveland

202—SPECIMEN OF ROYAL BROCADE

6.00

Louis XV. period. Cream color, trimmed with gold passementerie.

Mrs. Chas. Tiffany

203—SET OF NINE CHAIR COVERINGS

18.00

First Empire. Red satin, with wreath forming medallion.

E. Sheppard

204—TWO PANELS

9.00

Louis XVI. brocade; stripe and rose pattern.

Mrs. Blumenthal

205—BURSE

5.00

Old red brocade, with silver trimming. Seventeenth century weave.

E. Sheppard

206—CHALICE VEIL

6.00

Old red brocade, with silver trimming. Seventeenth century.

Mrs Chas Tiffany

207—TWO SPECIMENS

6.00

Venetian silver brocade; lozenge and floral design on a rare pink ground. Sixteenth century weave.

K. J. Freund

208—CURIOUS BROCADE

5.00

Semi-Oriental raised velvet flowers. Venetian weave, copied from early Circassian weave. Eighteenth century.

" " "

209—ROYAL WEAVE BROCADE

5.00

Rich cloth-of-gold; made in the seventeenth century. Characteristic design of the period.

Chas Clarence Levi

210—TWO SPECIMENS SILVER BROCADE

16.00

Venetian. Design of lozenges and flowers on a rare pink ground. Sixteenth century.

Mr. Murray

211—CURIOUS SIXTEENTH CENTURY BROCADE PANEL

19.00

Illustrating a royal hunting scene, artistically depicted in skilful weaving and exceptional coloring. The scene is laid in a sunlit forest, with the hunters and their dogs in active pursuit of leopards. Birds, hares and monkeys are also to be seen, and together with other details are faithfully rendered.

M. Weeks

212—SPECIMEN OF BROCADE

9.00

Royal Medici.

L. Dawson

213—SPECIMEN OF MEDICI BROCADE PANEL

H. Dawson

13.00

Of exceptionally rich coloring. The flower represents the favorite emblem of the Medici family, and the castle, probably one of their residences.

These forest-green textiles were greatly in vogue for country estates during that period.

SHAPED DRAPERIES, CURTAINS AND MISCELLANEOUS

214—ARCH-SHAPED DOOR DRAPERY

Mrs. L. Neustadt

6.00

Russian weave of the seventeenth century.

215—SHAPED DRAPERY

H. Dawson

16.00

Fine brocade of Russian weave. Seventeenth century.

216—ARCH-SHAPED DRAPERY

Mr. Shaker

9.00

Elaborate and artistic design of foliage and flowers in silver threads, on a salmon-pink ground. Venetian. Early seventeenth century. Heavy tassel finish.

217—TWO RED BROCADE CURTAINS

H. Dawson

17.00

Semi-Oriental design of bold foliage. Late sixteenth century.

218—SET OF EIGHT GONDOLA CURTAINS

R. J. Freund

25.00

Venetian. Artistically embroidered in gold threads on a cream satin ground. Characteristic of the eighteenth century. These draperies were and are still used to decorate the interior of Venetian boats.

219—LABARUM BANNERETTE

H. J. Freund

5.00

Seventeenth century. Monstrance, supported by angels, and various inscriptions embroidered in colored silks.

220—TWO SMALL LABARUM BANNERETTES

Mrs. Chas. Tiffany

5.00

One, two angels holding communion cup; the other, various church offerings, embroidered and jewelled.

221—RELIC OR BOOK COVER

Mrs. L. Nemitad

14.00

Figure of St. Dorothea embroidered and studded with jewels. Sixteenth century.

222—BURSE, MOUNTED AS PORTFOLIO

Mrs. Lorillard

6.00

Sicilian embroidery. Lamb resting on Bible surrounded by tulips, roses, carnations and hyacinths, on the obverse; initials A. V. M. and coronets on the reverse. Seventeenth century.

223—STOLE

Mr. Hastings

4.00

Rich brocade. Louis XV.

224—BLACK VELVET STOLE

Mr.

7.00

Embroidered in raised gold threads of classical scrolls of the sixteenth century.

225—DONATION PURSE

Mr. Heaschell

4.00

I. H. S. embroidered on old red velvet.

226—DONATION PURSE

Mrs. Anne Wilson

5.00

I. H. S. and offerings embroidered on red velvet. Louis XVI. period.

SPECIMENS OF OLD VELVETS

- 227—HENRI DEUX PANEL *Mrs. Lorillard*
 5.00 Cut and uncut red velvet.
- 228—RICH PURPLE VELVET *Mrs. Daniel Bacon*
 10.00 With bullion embroidery; gold fringe finish.
- 229—SPECIMEN OF VELVET *John Clarence Levi*
 6.00 Plain cardinal red.
- 230—PANEL *J. Kraukauer*
 15.00 Cream velvet brocade, with conventional floral design.
- 231—SPECIMEN OF GENOESE VELVET *Mrs. L. Neustadt*
 9.00 Cut and uncut. Classical Renaissance design in red cut and uncut velvet on silver ground. Sixteenth century.
- 232—SPECIMEN OF GENOESE VELVET *L. Darrow*
 27.00 Classical Renaissance design in red cut and uncut velvet on silver cloth. Sixteenth century.

ANCIENT HISTORICAL COSTUMES

- 233—LADY'S CORSAGE *Mr. Haschell*
 5.00 Cream silk brocade. Louis XVI. period.
- 234—JABOT *Mrs. L. Neustadt*
 6.00 French rococo brocade; has six embroidered buttons.

235—LOUIS SEIZE WAISTCOAT

Embroidered with chenet cordonnet and colored silks on cream satin; has ten buttons.

7.00

Mrs. John C. Parsons

236—LOUIS SEIZE WAISTCOAT

With embroidered flowers in silver and colored silks.

9.00

M. Weeks

237—KING WILLIAM IV. WAISTCOAT

Silk embroidery; has six buttons.

10.00

Mrs. Payne Whitney

238—LOUIS SEIZE WAISTCOAT

With embroidered bunches of roses, forget-me-nots and clover.

10.00

239—SQUARE-SHAPED WAISTCOAT

Scrolls, garlands and lovers' knot, in chain stitch embroidery. Louis Seize style.

6.00

M. Weeks

240—LOUIS SEIZE WAISTCOAT

Conventional designs in various styles of stitches; embroidered chenille.

11.00

Mrs. John C. Parsons

241—LOUIS SEIZE COURT COAT

With embroidery in soft tones of colors on brown silk. Has seventeen large buttons and lace cuffs.

20.00

Mr. Hastings

242—LOUIS SEIZE COAT

Rich purple velvet, with embroidery in colored silks.

27.50

M. Weeks

243—LOUIS SEIZE SILK

Stripes and flowers brocade (part of costume, about eight yards).

17.57

Mrs. H. T. Bush

244—SPANISH CAPA

17.50 Sapphire blue satin, yellow border, embroidered with silver bullion and silk embroidery. Fringe and passementerie trimming. Eighteenth century.

245—LOUIS XIII. VESTMENT

15.00 Rare apple green and silk damask. Elaborate study of various flowers artistically grouped.

246—LOUIS SEIZE DRESS FRONT

12.50 Purple broché silk. Classical scrolls forming festoons, bunches of flowers, embroidered in colored silk and gold sequins.

247—TWO DRESS DRAPERIES

17.50 Flowers and foliage, embroidered in soft-colored silks; silver thread and jewels on a sapphire blue satin ground. Eighteenth century.

248—FRENCH TRAIN DRESS

20.00 Bold medallions embroidered with myriads of silver sequins on a mauve and cream silk brocade. Renaissance period weave; made about 1620.

249—TUNIC AND SKIRT

22.50 Louis Quatorze period. Large floral design forming a lace-like effect, on a mandarin red and cream color ground.

250—INQUISITION CAPUCHON

20.00 Spanish. Sixteenth century. Heavy gold bullion and jewel needlework.

These curious-shaped historical head-dresses originated in Spain during the Inquisition, and were adopted in Italy by "Secret Tribunals."

H. Dawson

Mrs. B. Barrow

Mr. Hastings

H. Dawson

K. J. Freund

Two pieces.
Mrs. Gayne Whitney

Mr. Weeks

251—INQUISITION CAPUCHON

22.50 Spanish. Sixteenth century. Similar to the preceding. *M. Weeks*

252—PAIR OF SLEEVES

6.00 Black velvet.

252A—PAIR OF SLEEVES

4.00 Similar to the preceding. *H. J. Freund*

253—ROYAL MEDICI COURT DRESS

50.00 Skirt and corsage. Elaborate scroll design, embroidered in raised gold bullion. Seventeenth century. *Mrs. L. Neustadt*

254—CEREMONIAL EMBROIDERED SCARF

13.00 The needlework is of solid gold bullion and partly studded with jewels. The whole representing gold repoussé work. *Mrs. Bacon*

255—CEREMONIAL SCARF

6.00 Gold and silver brocade. First Empire period. *M. Hastings*

256—CAPA

10.00 Cerise foulard silk. Henri IV. period. *M. Weeks*

257—CEINTURE (GIRDLE).

15.00 Embroidered with silver bullion. Medici period. *J. C. Levi*

258—SPECIMEN OF EMBROIDERY

11.00 On Chinese satin. Worn on court skirts during the reign of Louis XV. *" "*

268—EMBROIDERED PORTFOLIO

3.00 Louis XIII.

Mrs. J. V. Franklin

269—CHATELAINÉ BAG

7.00 Pink brocade, bronze mountings.

H. J. Freund

270—RETICULE.

4.00 Louis Seize embroidery.

H. Dawson

271—PAIR OF CUFFS

3.00 Embroidered black velvet.

Mrs. Anne Wilson

272—SIXTEENTH CENTURY CAPA

12.00 Red damask; conventional design of the Renaissance period.

Mrs. L. Nemstad

273—LENGTH OF STRIPED MOIRÉ

14.00 With Pompadour bouquets. 1760 weave.

H. J. Freund

274—LENGTH OF ENGLISH BROCADE

15.00 Salmon-pink Samarcand ground, with cherries. Made in London by exile Huguenots.

5 yards.
Whittrigg + Barrows

275—LENGTH OF SILK

17.00 Alternating stripes in cream and brown. Worn during the Directoire period.

7 1/2 yards.
J. C. Levi

276—LOUIS XVI. BROCADE

10.00 Grapes, garlands and lovers' knots on a myrtle green ground.

10 1/2 yards.
Whittrigg + Barrows

277—COVERLET

20.00 Red damask, of bold floral design. Louis XIV. period.

Mrs. Lorillard

278—CURTAIN

Yellow satin damask, with cream-colored stripe.
Louis XIV. period.

Mrs. Arthur Trani

279—LENGTH OF BROCADE

Old English. Spitalfields. Roses and thistles in
pink on a pearl-gray tessellated ground.

Mr. Hastings

7½ yards.

280—SPANISH SATIN BROCADE

Cream and gold stripes. Made about 1765.

Mrs. Lorillard

281—FRANCIS I. COVERLET

Red damask of bold floral scroll designs. Historical
relic of the earliest Renaissance school.

" "

282—LENGTH OF SILK

Louis Quinze. Turquoise blue. Moiré broché of un-
usual design.

H. J. Friend

5¾ yards.

283—LENGTH OF SILK

Louis Quinze. Yellow moiré broché, with floral pat-
terns.

C. Levi

284—RED DAMASK CURTAIN

Foliage and stripes. Characteristic of Louis XIII.
period.

Mrs. L. Neustadt

285—RED DAMASK CURTAIN

Similar to the preceding. Larger.

L. Dawson

286—BROCADED COVERLET

Moiré silk, with stripes in soft pink and green, and
sprays of roses. Extra heavy silk lining. Louis
XVI. period.

Mrs. R. E. Bush

- 287—BLUE DAMASK COVERLET *Mrs. F. Markoe*
 10-00 Conventional floral design of Louis XIII. period.
- 288—SPANISH YELLOW DAMASK COVERLET *Mrs. H. Ashell*
 12-50 Of fine quality. Conventional design of flowers and baskets. Seventeenth century.
- 289—BROCADE CURTAIN *Mrs. W. T. Oriskany*
 22-50 Louis Seize satin. Stripe and rose pattern of the period.
- 290—ENGLISH DAMASK *Mr. H. Ashell*
 12-00 Spitalfields. Turquoise blue silk of extra thick quality. Part of a wedding dress worn in 1747.
- 291—COPE *Mrs. L. Remstead* ^{Ten pieces.}
 20-00 Cerise damask silk. Louis XIV. weave of extra quality.
- 292—LENGTH OF BROCADE *Mrs. Campbell Clark*
 15-00 Cream-colored ground, with design typical of the Louis XVI. period.
- 293—SPANISH COVERLET *Mrs. Richard Crimble* ^{7½ yards.}
 11-00 Old blue, with conventional floral design. Seventeenth century.
- 294—YELLOW DAMASK CURTAIN *M. Weeks*
 21-00 The design consists of two cherubs holding a crown and a basket of flowers. Italian. Sixteenth century weave. From Barberini Palace, Rome.
- 295—RED DAMASK COVERLET *H. Dawson*
 20-00 Italian. Exceptional semi-Oriental design. Used in the Grand-ducal Palace during the early Medici period.

296—BALDAQUIN

31.00 Red damask, with classical designs of the First Empire period. Trimmed with gold galloon.

297—BALDAQUIN

27.00 Companion to the preceding.

298—SPANISH QUILT

25.00 Pink satin brocade, with conventional flowers in blue, green and cream. Seventeenth century.

299—LENGTH OF SILVER BROCADE

25.00 Royal French. Louis XV. Elaborate designs of flowers and ribbon drapery characteristic of the period.

300—LOUIS SEIZE BED QUILT

15.00 Silk brocade, with frill border. Eighteenth century.

301—LARGE QUILT

37.50 Italian. Cerise damask, with bold floral design of the seventeenth century. Silk passementerie edging and silk lined.

302—LOUIS SEIZE QUILT

22.00 Broché moiré silk, with bouquets and feather-like trails of flowers tied with ribbons in soft tones of colors.

303—HISPANO-MORESQUE PORTIÈRE

52.50 Appliqué on red damask. Fifteenth century design.

304—HISPANO-MORESQUE PORTIÈRE

47.50 Companion to the preceding.

Mrs L. Newstadt

H. Larson

N. L. Ledge Larson

4 1/2 yards.

Mrs. Chas. Tiffany

Mrs. Campbell Clark

M. Neke

H. Larson

305—RARE IMPERIAL CHINESE SQUARE

79.00

The centre design consists of flowers and butterflies; the border of the sacred lotus and emblematic bat embroidered in soft-colored silks on an imperial yellow ground. Ming period.

From the celebrated Morrison Collection, London.

306—SHAWL

22.00

Pashmina centre of a rich Indian red tone. From the Cashmere district.

307—FINE CASHMERE SQUARE SHAWL

22.00

Turquoise blue pashmina centre, with palmettes. Fine example of the ancient wool.

308—EAST INDIAN SHAWL

10.00

Embroidered in bright-colored silks. From the northern district of India—Punjab.

309—SICILIAN COVERLET

37.50

Conventional flowers, embroidered in colored silks, on a moiré blue silk, gauze lace border, with columns and vases of flowers. Sixteenth century.

310—SPECIMEN OF BROCADE

15.00

With portrait of Carlos IV. With inscription. Manufactured by Miguel Gay & Co., Valencia, 1803.

311—TWO PORTUGUESE CHAIR COVERS

16.00

Renaissance period. Embroidery on sapphire blue ground.

312—CHINESE VALANCE

Mrs. Warrickhoff

Ming period. Bird of paradise, lotus and other conventional flowers embroidered on a mandarin red ground.

SPECIMENS OF VARIOUS LACES AND EMBROIDERIES

313—CUSHION COVER

Mrs. Chas. Tiffany

Italian lace. Honeycomb ground *à jour*, with wave design edging. Seventeenth century.

314—CUSHION COVER

Mrs. H. Markoe

Italian reticella lace, of classic Roman design; scalloped edging.

315—SQUARE

Mrs. Chas. Tiffany

Fine lace and linen, with narrow lace edging.

316—ITALIAN CUSHION COVER

Mrs. Campbell Clark

Venetian-Greek lacis lace and cut linen work. Seventeenth century.

317—CUSHION COVER

Mr. Haskell

Venetian reticella lace, of rosette pattern. Linen frill edging.

318—GREEK EMBROIDERY ON LINEN

Sixteenth century. Archaic Phœnician design of figures, birds and flowers.

319—PILLOW

4.00 Greek embroidery, on linen conventional design of birds and flowers. Typical of the ancient art of Phœnicia.

E. Horn

320—PILLOW COVER

9.00 Old reticella lace.

Mrs Richard Trimble

321—PILLOW COVER

3.00 Spanish lace. Geometrical designs of lozenges on a honeycomb ground. Seventeenth century.

Mr. H. Ashell

322—SPECIMEN OF LACE AND LINEN

7.00 Consisting of seventeen alternating strips of guipure, reticella filet lace and cut linen work.

Whitledge Barrow

323—SPECIMEN OF DARNED NET

5.00 An early example of the fifteenth century.

E. Horn

324—CHALICE VEIL

4.00 Darned net lace, with lamb and archaic writings embroidered in colors. Vandyek finish.

Mr. H. Ashell

325—LINEN PANEL

3.00 Sierra Nevada embroidery; lace edge finish. Seventeenth century.

" " "

326—LACE AND LINEN COVER

3.00 Sierra Nevada. Centre design of animals and flowers, embroidered in colored silks. Sixteenth century.

" " "

327—LACE AND LINEN COVER

7.00 Italian. Containing nine examples of cut and embroidered linen and various laces. Mostly of the sixteenth century.

Whitledge Barrow

328—TWO PANELS

Mrs. L. Nustadt

Linen and lace of the sixteenth and seventeenth centuries.

7.00

329—TWO COVERS

h h "

Italian. Linen and lacis lace work.

8.00

330—TWO COVERS

L. Dawson

Italian. Linen and lacis lace work.

7.00

331—TWO SPECIMENS

Mrs. Morris

Italian. Reticella lace of fine quality and design.

7.00

332—TWO SPECIMENS

Julius Sternfeld

Reticella lace of early Roman pattern.

7.00

333—TWO OLD SPECIMENS

Mr. Haskell

Reticella lace, with Byzantine rosette design.

5.00

334—COVER

Mr. Springer

Italian. Turquoise blue silk, trimmed with buff lace; scalloped edge border.

7.00

335—COVER

H. Hittredge & Barrows

Lacis lace. Conventional design of the Renaissance period. Sixteenth century.

7.00

336—SPECIMEN OF LACE

" "

Lacis lace of sixteenth century.

7.00

337—SPECIMEN OF LINEN

Mr. Johnson

Of drawn work, lace and embroidery. Italian. Sixteenth century.

6.00

338—SPECIMEN OF DRAWN MUSLIN

13.00 The entire ground, with myriads of fine honeycomb fagoting à jour, forming a geometrical design of lozenges, relieved by large rosettes. Seventeenth century.

339—TWO SERVIETTES

5.10 Venetian lacis lace and linen; interesting pattern. After the Byzantine school. Sixteenth century.

340—TWO SPECIMENS

17.00 Drawn linen and cut lace of geometrical arabesque. After the Byzantine school. The border of quatre-foil is of exceptional beauty. Sixteenth century.

341—GOTHIC SPECIMEN

6.00 Venetian-Greek. Consisting of nine alternating squares of lace and linen and bordered. Has initials N. A., and is finished with lace edging.

342—SQUARE

4.00 Sixteenth century. Venetian-Greek lace of Byzantine rosette design.

343—ELEVEN DOILIES

23.00 Italian lacis lace. Design of figures dressed in costume of the sixteenth century.

344—SPECIMEN LACE AND LINEN

13.00 Venetian point lace and cut linen. Of Byzantine rosettes design, mounted on purple velvet. Early sixteenth century.

MISCELLANEOUS LACE WORK

345—FRENCH LAWN HANDKERCHIEF

H. J. Freund

7.00

With embroidered count's coronet and initials M. E.
Has black border.

346—TWO BABY'S CHRISTENING CAPS

M. Kreke

4.00

One of drawn work, with a band of holly work, representing "The Annunciation"; the other trimmed with Flemish lace and a band of holly work. Dated 1765.

347—TWO BABY'S CHRISTENING CAPS

" "

6.00

One, with fine needlework and Valenciennes lace, the biggin with ten different stitches; the other is trimmed with old Flemish lace. A band of holly work, with the tree of knowledge.

4.00

347A—BABY'S CHRISTENING CAP

H. J. Freund

Old Valenciennes lace and silk ribbon.

348—PAIR WHITE STOCKINGS

" "

5.00

Old English. Lisle thread, openwork and partly embroidered.

349—PAIR BLACK SILK STOCKINGS

S " "

7.00

Cotton top; richly embroidered. Date, 1860. Marked "Paris, T. B."

350—PAIR BLACK SILK STOCKINGS

" "

3.00

Cotton tops, richly embroidered. Marked "Paris."

350A—ANTIQUE FICHU

5.00 Three-cornered. Needlework on sheer linen.

H. Dawson

350B—PAIR OF SLEEVES

7.00 Dutch bobbin laces.

M. Neeske

350C—MANTILLA

2.50 Cream color. Llama lace. Marie Antoinette design.
(Damaged.)

Mr. Haskell

350D—ALB AND PAIR OF CUFFS

5.00 Bobbin lace; conventional flowers on a large honey-comb ground.

H. Dawson

Length, 3 yards 4 inches.

351—VALUABLE HISTORICAL RELIC

25.00 Gothic linen serviette, which was once the property of Anne Boleyn, wife of Henry VIII. The serviette is ornamented with a portrait of the Queen with a lamb at her side; above is the crown and arms of England, with the device or motto, "Honi soit qui mal y pense," and beneath is the motto, "Dieu et mon droit," the emblematic rose of Tudor, a knight in armor mounting on a bull and other details.

Miss Morris

LINEN, LACE AND EMBROIDERED SER-
VIETTES, PANELS AND COVERS

352—ITALIAN RENAISSANCE PANEL

9.00 Sixteenth century. The centre contains ten squares of linen and filet lace of arabesque designs.

Mrs. Arthur Tamm

353—SERVIETTE

Seventeenth century. Spanish lace and linen insertion; scalloped edging.

Mrs E. Markoe

354—LINEN SERVIETTE

Sixteenth century. Italian Renaissance. Design of chimeric animals worked *à jour* in red silk.

L. W. Dawson

355—ALTAR LINEN SERVIETTE

Spanish. Fagoting lace insertion in color; lace edging. Seventeenth century.

H. J. Freund

356—DRAWN LINEN SERVIETTE

Spanish Renaissance. The main border consists of crowned lions facing each other; scalloped lace edging.

Mrs L. Kerstadt

357—LINEN LACE COVER

Sixteenth century. The centre contains animals and man on horseback in hunting costume, with attendant and page; fringe and tassel edging.

12

11

11

358—SALAMANCA LINEN AND LACE PANEL

The centre of honeycomb lace in design of two hawks, and archaic lotus forming scrolls embroidered in colored wools.

12

11

11

These pieces were used as caparison when hunting.

359—OLD SALAMANCA CAPARISON

Linen and lace. Archaic design of birds, animals and flowers embroidered in bright colors.

Miss M. V. Parker

359A—OLD SPANISH ALTAR CLOTH

W. Hittredge Parrows

2.50 Drawn linen and lace insertion in alternate panels of archaic designs of birds and geometrical medallions. Fifteenth century.

360—SEVENTEENTH CENTURY SERVIETTE

Mr. R. F. Smith

2.50 Italian reticella lace and linen insertion; scalloped edging. Seventeenth century.

361—ITALIAN LINEN SERVIETTE

W. Hittredge Parrows

12.50 Geometrical flowers and arabesque à jour embroidered in brown colors. Sixteenth century.

362—TWO SERVIETTES

Mr. Springer

7.00 Lace and linen. Italian. Seventeenth century.

363—LINEN AND RETICELLA LACE SERVIETTE

Mr. Johnson

12.00 The wide border contains medallions and Byzantine crosses; the narrow, sacred hearts. Italian. Sixteenth century.

364—DOTTED LINEN SERVIETTE

Mr. Springer

6.00 Venetian-Greek lace insertions in design of an eight-pointed star; bride point lace ends of archaic Grecian design. Sixteenth century.

365—REVERSIBLE PANEL

Mr. H. Ashell

12.50 Linen embroidered. The conventional lotus forming a rosette and scrolls of foliage entwined together are designs after Phœnician art.

These patterns were used in dresses in the Greek Archipelago. Probably from the Island of Cyprus.

366—LONG ALTAR LINEN BORDER

W. Cuttridge Barrows

With embroidered design of the sacred offerings issuing from a vase, and two doves each carrying a flower in its beak. Spanish. Sixteenth century.

Length, 3 $\frac{3}{4}$ yards

367—SQUARE COVER

M. Weeks

Sixteenth century. Rhodian.

368—PANEL

Mr. Springer

Italian. Venetian-Greek linen, with insertions of classic geometrical design; scalloped edging. Seventeenth century.

369—BALDAQUIN

Mrs. C. Markoe

Venetian-Greek lace and linen in design of geometrical scrolls and flowers; scalloped Vandyck edging. Seventeenth century.

370—GOTHIC ITALIAN LINEN PANEL

Mrs. A. Cornible

With Venetian-Greek point insertion, in design of Byzantine medallions and crosses; Gothic border with trefoils.

371—SPANISH LACIS LACE

Wm. Armstrong

Archaic designs of man on horseback and of various figures, animals, birds and flowers. Sixteenth century.

372—OLD SPANISH LINEN SERVIETTE

G. A. Collier

Renaissance design of dragons and conventional scrolls; scalloped Venetian-Greek lace trimming.

373—LARGE LINEN COVER

Mrs. C. Markoe

Lace insertions and border, with rosettes, lace edging and initials P. R. M C R.

374—SQUARE TABLE COVER

8.00 Linen and Venetian point lace of geometrical design; scalloped edging. Sixteenth century.

375—LINEN SERVIETTE

10.00 With lace insertions and edging. Gothic. Fifteenth century.

376—SPANISH LINEN SERVIETTE

19.00 The ends of classical Renaissance. Design of lions, trees, scrolls and conventional fleurs-de-lis; reticella lace edging.

377—ITALIAN LINEN SERVIETTE

15.00 Cut and embroidered linen and lace, of Grecian arabesque design; lace edging. Seventeenth century.

378—SIXTEENTH CENTURY NEEDLEWORK

23.00 Very fine linen grass cloth. Containing 524 squares, finely and skilfully embroidered with cabalistic figures, signs, animals, birds, insects, flowers, boats and stars, and each square is separated by fine openwork lace.

Probably used by a magician.

VARIOUS LACE BORDERS AND LAMBREQUINS

379—SPANISH RENAISSANCE BORDER

24.00 Lacis lace, with conventional design characteristic of the period.

380—LACIS LACE BORDER

24.00 Spanish. Design of lions facing an ornamental vase; also numerous archaic animals. Sixteenth century.

380A—RETICELLA LACE BORDER

Mrs. B. Markoe

16.00 Gothic rosettes and Vandyck scalloped edging.
Italian-Greek.

Length, 3½ yards; width, 5½ inches.

380B—RETICELLA LACE BORDER

Mr. Johnson

8.00 Design of Byzantine rosettes and scalloped border
edging.

Length, 2¾ yards; width, 6 inches.

380C—BORDER

Mrs. B. Markoe

19.00 Heavy drawn linen and lace, of geometrical Byzan-
tine design. Greek.

Length, 4¼ yards; width, 6½ inches.

380D—BORDER

Mrs. Morris

27.00 Heavy drawn linen and lace of geometrical Byzan-
tine design. Greek.

Length, 4½ yards; width, 6½ inches.

381—LACIS LACE BORDER

Mrs. Daniel Bacon

20.00 Spanish. Knight on horseback facing fountain, and
various floral decorations typical of the sixteenth
century.

382—LACIS LACE SPECIMEN

Whittrigg Barrows

20.00 Biblical subject. Sixteenth century.

383—LACIS LACE SPECIMEN

Skrapauer

25.00 Biblical subject illustrating "Samson's Death," the
centre showing Samson between two pillars. Passe-
menterie edging.

384—HONEYCOMB LACE BORDER

Julius Sternfeld

17.00 Biblical subject, "Abraham offering Isaac as a Sacri-
fice and the Angel of the Lord restraining Him."
Sixteenth century.

Mrs. L. Newstadt

385—SICILIAN DRAWN LINEN BORDER

27.50 Beautiful design of winged dragons and conventional flowers. Sixteenth century.

386—DRAWN LINEN BORDER

27.50 Artistic Florentine design of foliage, scrolls, flowers, chimeras and armoiries. Characteristic of the Leonardo da Vinci school. Sixteenth century.

387—SPECIMEN OF DRAWN LINEN

22.50 Fine design of unicorns and conventional oak tree and border of fleurs-de-lis and lovers' knots. Fifteenth century.

388—LACIS LACE BORDER

25.00 Illustrating the royal sport of falcon hunting. Van-dyck edging with tassel finish. Sixteenth century.

389—SICILIAN DRAWN LINEN CURTAINS

27.50 Design of animals and birds. After Assyrian art. Early fifteenth or sixteenth century.

LACE AND LINEN COVERLETS, CURTAINS AND
OTHER ARTICLES OF UTILITY

390—ITALIAN LINEN COVERLET

17.50 Nine panels, with reticella lace insertion; scalloped border. Seventeenth century.

Length, 72 inches; width, 83 inches

391—COVERLET

20.00 Old piquet linen and lace, with reticella lace insertions; scalloped border.

Length, 40 inches; width, 39 inches.

392—COVERLET

Mrs. Ellie

Heavy linen and lace, with insertions and border of geometrical rosettes. Seventeenth century.

Length, 8 feet 3 inches; width, 6 feet 9 inches.

393—LACE AND LINEN COVERLET

Mr. Johnson

Curious border of Venetian point lace. Sixteenth century.

Length, 72 inches; width, 63 inches.

394—LINEN CURTAIN

Mrs. L. Neustadt

Five panels of Renaissance honeycomb, arabesque openwork scrolls and archaic animals and birds.

395—LARGE BEDSPREAD

With flounce of Italian *point de Milan* lace of graceful scroll and tulip pattern. Late seventeenth century.

396—LINEN AND LACE CURTAIN

Whitledge Barrow

Gothic-Spanish. Five broad panels of conventional lilies and grapes of honeycomb openwork. Characteristic of the fifteenth century.

397—LACE LACE AND LINEN CURTAIN

Mr. Armstrong

Italian. Large panel in the centre of conventional design of anthemion and dolphin heads, and two smaller panels of classic Renaissance scrolls. Sixteenth century.

398—VERY LARGE TENTURE

Mr. Haskell

Italian lace and linen. Three panels of ancient Roman mosaic patterns, showing the eight-pointed stars in various treatments. Sixteenth century.

399—SICILIAN LINEN BALDAQUIN

Mr. L. Neustadt

47.00

Five panels of geometrical medallions and buds in drawn work. The border of classic arabesque scrolls. Sixteenth century.

400—ROYAL SPANISH LINEN TABLE COVER

Mr. Springer

35.00

Of unique and interesting design. King Carlos III. on horseback; views of the city of Barcelona and port; heraldic shield and various inscriptions.

Formerly the property of King Carlos III.

401—INTERESTING LINEN DAMASK TABLE CLOTH

Mr. Weeks

22.00

Old Flemish. Illustrating the victories of Marshal Turenne, his reception at the Court of Louis XIV., Prince Condé and his followers; inscribed Cleven, Hyssel, Ryns and Berch, and dated 1672. The above-described was undoubtedly made for use in the royal household.

THIRD AND LAST AFTERNOON'S SALE

SATURDAY, DECEMBER 12TH, 1908

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

OLD BOOKS AND MANUSCRIPTS: SOME IL- LUMINATED AND OTHERS ARTISTICALLY BOUND IN LEATHER

402—TWO MINIATURE ENGLISH ALMANACS

3.00 One entitled "Dewdrops," dated 1832, and contain-
ing 365 religious parables; the other, "Victoria
Miniature Almanac and Fashionable Remembrance,"
dated 1846. Both bound in red morocco.

Mrs. Glendinning

11.00 403—OLD SPANISH PRAYER BOOK

Bound in green morocco leather, with gilt tooling.
Dated 1751.

15.00 404—OLD SPANISH PRAYER BOOK

Containing four fine illustrations, bound in red
morocco leather tooled in gold. Dated 1764.

405—OLD SPANISH PRAYER BOOK

Bound in red morocco. "Agnus Dei" surrounded by a circle of ornaments and stars; and scroll border tooled in gold. Brass clasps. Dated 1777.

406—OLD SPANISH BREVIARY

Latin, with illustration of the arms of St. Peter. Bound in crimson leather with fine gold tooling. Dated 1753.

407—ROYAL HOLY WEEK PRAYER BOOK

In Latin and French. Richly bound in brown morocco; royal coat of arms, crown and two pendants artistically tooled in gold. Date, 1748.

408—GOTHIC-SPANISH BOOK

Vellum, and dated 1490. Beautifully bound and tooled in brown leather. Fine example of the period.

409—OLD SPANISH PSALTER

One hundred and forty pages of music, and thirty-four finely painted initials in colors and gold. Bound in eighteenth century maroon leather, with rosette in centre and Spanish coat of arms tooled in gold. Brass clasps. Dated 1750.

410—LARGE SIXTEENTH CENTURY PSALTER

With 400 pages of vellum; numerous large initials in various colors and over 2,000 small ones.

411—ILLUMINATED BOOK

Bearing the arms of Leon, Castile and Aragon, and dated 1623.

A very fine copy of the "Carta Ejecutoria de

Hidalqua," written on numerous pages of vellum; four full pages of miniatures, nineteen large initial letters, and the frontispiece illustrating the Crucifixion. Inscription in cartouche, "Don Philipe Quarto—por la gracia de Dios—Rey de Castilla, de Leon, de Arragon." Bound in old red velvet.

412—CURIOUS OLD SPANISH BOOK

H. B. Dawson

60.00 The genealogy of Herman Martinez Piscina Rocz de Salazarolarti and Gomez Angulo Plaza y Balda.

Contains full page of illuminated armorial bearings, seventeen illuminated headings and coats of arms, and many initial letters. Bound in red velvet. Dated 1740.

413—ILLUMINATED "CARTA EJECUTORIA DE HIDALQUA."

Mrs. L. Munstader

70.00 Finely written on numerous pages of vellum. The frontispiece has a coat of arms of rare execution, also numerous illuminated letters in gold. Bound in red velvet. Dated 1576.

414—BEAUTIFUL AND RARE BOOK

18

18

11

55.00 Vellum, and illuminated, with three initial letters in gold, and front page with miniature and coat of arms. Bound in brown leather richly tooled in gold, with design of arabesque scrolls, birds, sacred hearts and phoenix in centre panel. Dated 1585.

COLLECTION OF RARE OLD FANS

415—OLD ENGLISH FAN

3.00 Mrs Glendinning
George III. period. Miniature painting on vellum, illustrating "La Leçon de Musique." Inlaid horn sticks. (Damaged.)

416—OLD SPANISH FAN

4.00 " "
Painted in classical style; mounted on ivory inlaid sticks; jewel fastener. Eighteenth century.

417—OLD SPANISH FAN

3.00 Jb. Dawson
With painted classical subjects; mounted on carved à jour and silver inlaid ivory sticks. The two outside blades of Louis Seize motif.

418—OLD CHINESE FAN

6.00 Mrs Payne Whitney
Painted on both sides with miniature figures, the faces of which are of ivory and the dresses of silk textile application; mounted on black lacquer sticks.
This style of fan was fashionable during the reign of Louis XV.

419—RICH OLD CHINESE FAN

12.00 " "
Painted on both sides with numerous figures, the faces of which are of ivory, the dresses of silk textile application; mounted on black lacquer sticks decorated in gold. Similar to the preceding.

420—OLD ENGLISH FAN

3.00 Mrs Anne Wilson
Carved openwork horn and painted garlands of flowers. George III. period.

421—SPANISH PAINTED FAN

Mrs. Sullivan

7.00 Illustrating pastoral scene of miniature figures of marquis and marquise dressed in characteristic costume of the Louis XV. Court. Ivory sticks slightly engraved, the two outside pieces with silver inlay. Eighteenth century.

422—SPANISH FAN

Ob. N. Sullivan

8.00 Obverse with decoration of Chinese landscape; reverse, rural scene and ferry, and "Faust and Marguerite." Mounted with carved ivory sticks inlaid with gold and silver, representing classic motives of the Louis Seize period.

423—SPANISH FAN

Miss Bennett

8.00 Decoration of bull fight on obverse; various pastimes during the reign of Louis XV. on the reverse. Pierced and inlaid ivory sticks.

424—FRENCH PAINTED FAN

Mrs. L. Neustadt

10.00 On vellum. Miniature Roman scene, "Veturia Imploing Her Son Coriolanus"; a favorite subject of the First Empire period. Pierced ivory sticks; harlequin decoration on blades.

425—OLD ENGLISH FAN

" " "

14.00 Painted decoration on vellum; subject, "La Sirène." Black sticks inlaid with mother-of-pearl.

426—EMPIRE FAN

John S. Sternfeld

6.00 Painted decoration of butterfly hunt, with figures dressed in classic costumes of the Roman period. Pierced ivory sticks.

427—OLD ENGLISH FAN

5.00 George III. period. Painted with subjects in the style of Hoppner. Pierced ivory sticks. Mrs. Glendenning

428—SOUVENIR FAN

6.00 Old German. Painted decoration of tropical birds, flowers and inscriptions. Pierced ivory sticks; tortoise-shell and mother-of-pearl blades. Mrs. Cassin & Litney

429—EMPIRE FAN

8.00 Painted decoration. Subjects, "Mark Antony Meeting Cleopatra" and "Feast of Mark Antony." Sticks of mother-of-pearl; engraved and gold inlay. Mrs. L. Punctate

430—FRENCH FAN

9.00 Medallion, containing three miniature figures, dressed in Roman style, painted on silk. Iridescent mother-of-pearl sticks, with opal fastener. Mrs. Glendenning

431—OLD SPANISH FAN

11.00 Painted decoration, illustrating a scene from "Arabian Nights." Carved ivory sticks inlaid with gold; jewelled fastener. Mrs. R. A. Taylor

432—CARVED IVORY AND GOLD INLAID FAN

5.00 The workmanship of these blades is of exceptional treatment, illustrating the best art of the Louis Seize period. Mrs. Glendenning

433—FRENCH FAN

17.00 Painted decoration. Directoire style. Subject, "L'Amour enchainé." Pierced ivory sticks, with portrait. Miss Berwick

434—OLD SPANISH FAN *H. Dawson*

Painted decoration. Subject, "Visit to the Artist's Studio." Ivory sticks, with gold inlay; the two outside blades have carved design, "Cupid blowing the Fire of Love." Louis XVI. period.

435—EMPIRE PAINTED FAN *Mrs. Glendinning*

Subject, "Veturia Imploring Her Son Coriolanus." Ivory sticks, with carved figures of orators.

436—LOUIS XVI. FAN *Mrs. L. Newstead*

Figures of grandees dressed in characteristic costume of the epoch, and partly embroidered with sequins painted on silk. Pierced and gold inlaid ivory sticks.

437—SPANISH PAINTED FAN " " "

Pastoral scene, with five figures dressed in costume of Louis XV. period. Pierced ivory sticks; the outside blades with bergère.

438—LOUIS SEIZE FAN *Mrs. Payne Whitney*

Painted and partly embroidered. Agricultural implements, basket of flowers and other characteristic designs of the period. Carved ivory sticks, with gold inlay; the blades with portrait and figure of lady playing the mandolin, boldly carved.

439—IRIDESCENT MOTHER-OF-PEARL FAN *M. Weeks*

Twenty-three blades, with engraved ornamentation of Chinese landscape, and personages illustrating the various pastimes and occupations. These fans were greatly in vogue during the reign of Louis XV. Jewelled fastener.

440—FRENCH FAN

Mrs F. Morris

17.00 Miniature figures finely painted. Pierced and gold inlaid mother-of-pearl sticks. Bergère blades of the Louis XVI. period.

441—ENGLISH FAN

Mr. L. Ashell

5.00 Artistic study of flowers painted on silk. Lace-like carved ivory sticks, with jewel fastener. George III. period.

442—FRENCH FAN

Mrs. Payne Whitney

23.00 Painted decoration. Subject, "L'Olympe," and curious festoons embroidered in gold threads and colored silks. Pierced horn sticks. Empire period.

443—ITALIAN SOUVENIR FAN

Miss Reed

13.00 Painted panels, illustrating "Views of Vesuvius," with Italian inscriptions; dated 1776. Ivory sticks, with carved ornamentation of medallion, shepherdess, a basket of fruit and shepherd playing the musette. The outside blades of deep carved ornamentation of marquise holding a houlette.

444—ITALIAN PAINTED FAN

Mrs L. Nerstads

18.00 Biblical subject, "Joseph Being Sold by His Brothers." Mounted on twenty-two ivory sticks, with carved ornamentation of medallions, figures, animals and birds. Made about 1785.

445—ROYAL FRENCH FAN

" " "

95.00 Painted decoration on vellum, illustrating incidents in the life of King Louis XV. Sixteen miniature portraits and cartouches after Boucher. Engraved and gold inlay mother-of-pearl blades, characteristic of the period.

446—FRENCH ROCOCO FAN

Mrs. Sullivan

Painted decoration, illustrating pastimes during the reign of Louis Quinze. Mounted on richly decorated ivory sticks, the outside blades having finely carved female figures and conventional scrolls of the period; jewelled fastener.

21.00

447—ITALIAN FAN

Mrs. L. Nevstade

Finely painted decoration, illustrating biblical subject, "Esau with His Blind Father." Ivory sticks carved and inlaid; outside blades ornamented with shepherd and his dog.

20.00

448—FINE FRENCH PAINTED FAN

After Rubens. Illustrating mythological events. "Vulcan Showing to his Wife (Venus) and Attendants the Helmet, Armor and Shield, with the Gorgon or Medusa Head he had Forged for Achilles." Ivory sticks carved and inlaid with gold.

37.50

449—FRENCH FAN

Mrs. Taylor

Illustrating "The Finding of Moses in the Bulrushes." The figures are dressed in elaborate robes and finely painted. Ivory sticks, with ornamentation of dolphins and waves, engraved and inlaid with gold. The two blades of green, with carved harlequins.

25.00

450—LOUIS SEIZE FAN

Mrs. Anne Wilson

Embroidered with gold and silver ornaments and sequins and slightly painted, on a background of honeycomb net. Pierced ivory and gold inlaid sticks.

12.50

451—MAGNIFICENT FRENCH FAN

Mrs. L. Nevstade

Painted and partly embroidered with gold and silver sequins. Decorated with figures dressed in the

55.00

elaborate costume of the Louis XV. period, and medallion containing male and female portraits. Ivory sticks ornamented with flowers, lace scrolls and a fan in red mosaic. The two blades with figures, trophies and other decoration, typical of the Louis XVI. period.

452—RARE MINIATURE FAN

Mrs. Hastings

45.00

Of twenty-two blades of ivory. The decoration consists of lace-like classic scroll panels, nude figures, sheep, flowers and other embellishments. The blades are deeply carved; ornamentation of Diana and her dog.

453—MAGNIFICENT PAINTED FAN

Rare R. Trimble

60.00

By Boucher. Decorated with three portraits, illustrating the "Three Ages of Women," and surrounded by garlands of flowers held by Amorini.

The ivory sticks, designed by the above artist, consist of lace-like panels with figure of a man spinning thread, and by his side a young girl with paddle. The blades deeply carved with figure and other embellishments.

454—FRENCH PAINTED FAN

Mrs. Reed

40.00

Containing ten miniature figures dressed in the characteristic style of the early Louis Seize period. Illustrating the history of Cleopatra and Mark Antony—"The Meeting" and "The Departure." The sticks are of ivory, artistically carved, painted and inlaid with precious metal of the rococo style. The blades have carved design of mermaids, dolphins, sea monster and shells.

VARIOUS LACE FANS

455—BLACK LACE FAN

Mrs. L. Newstead

8.00 Real Chantilly. Transparently mounted on gauze.
Carved black wood sticks. Louis Seize design.

456—BLACK LACE FAN

Mrs. Morrischoffer

32.00 Real Chantilly. Mounted on white flowered tissue.
Black carved wood sticks. Louis Seize design.

457—HONITON LACE FAN

Mr. H. Asbell

12.00 Design of roses and dots on gauze net; scalloped
edging. Pierced and carved ivory sticks; jewelled
fastener.

458—BLACK FAN

Mrs. L. Newstead

9.00 Chantilly lace of floral design. Iridescent mother-
of-pearl sticks.

459—BLACK FAN

" " "

17.00 Chantilly lace of beautiful design. Wreath of gar-
lands and bouquet of flowers arranged in Louis XVI.
design. Iridescent mother-of-pearl sticks.

460—WHITE LACE FAN

Mr. H. Asbell

12.00 Brussels design of sprays of flower, mounted on white
satin; lace edging. Mother-of-pearl sticks.

461—BLACK LACE FAN

H. Dawson

13.00 Real Chantilly of fine quality. Mounted on hand-
painted gauze. Iridescent mother-of-pearl.

462—LACE FAN

Mrs. L. Newstadt

22.50 Real *point à l'aiguille* bride lace. Mounted on hand-painted gauze mother-of-pearl sticks.

463—BLACK SPANISH LACE FAN

H. Dawson

22.50 Design of flowers and foliage scrolls after Louis XVI. style; mounted on goldfish sticks.

464—BLACK LACE FAN

" "

21.00 Real Spanish. Design of panel, festoons and flowers, mounted on mother-of-pearl sticks.

465—BLACK LACE FAN

Mrs. L. Newstadt

17.50 Real Chantilly. Graceful festoons of flowers partly worked *à jour*. Real tortoise-shell sticks; jewelled fastener. Louis Seize style.

466—LACE FAN

H. Dawson

15.00 Real Brussels, with painted medallion of Cupid. Mother-of-pearl sticks.

467—WHITE LACE FAN

Mrs. Moerrishoffer

25.00 Real Brussels. Artistic design of floral wreaths and panels on a black ground. Smoked iridescent mother-of-pearl.

468—LACE FAN

C. F. de Silver

20.00 Fine *point à l'aiguille*, on design of bouquets and wreath of flowers on a mauve satin. Pierced mother-of-pearl sticks, engraved and gold inlay.

MINIATURE PORTRAITS PAINTED ON IVORY

469—OVAL MINIATURE

22.50 Portrait of a young man. By Cosway. (Damaged.)

470—MINIATURE

12.50 Portrait of the celebrated Lady Campbell. Signed,
R. S. Silver-gilt frame.

471—MINIATURE

8.00 Portrait. Painted on ivory. Signed, H. S. Silver-
gilt frame.

472—FINE MINIATURE

16.00 Portrait of a *grande dame* of Henry IV. period.
Gold frame.

473—VERY FINE MINIATURE

37.50 Portrait of a lady. By Engleheart. Old silver
frame.

COLLECTION OF FOBS, NECESSAIRES, BONBON- NIERES, SNUFFBOXES, AND VARIOUS ORNA- MENTS WORN BY THE NOBILITY DURING THE REIGNS OF LOUIS XV. AND XVI. AND THE EMPIRE PERIOD

474—ETUI

2.00 Engraved mother-of-pearl. (Damaged.)

475—UMBRELLA HANDLE

7.00 Ivory, studded with real coral beads.

476—CARNET, WITH PENCIL *Mr. H. Schell*
5.00 Engraved mother-of-pearl and gilt mounts.

477—OLD TORTOISE-SHELL NECESSAIRE
9.00 With silver mounts and initial W. on lid. " Containing
scissors, knife and needle-case.

478—SNUFFBOX *F. Banmeister*
4.00 Old carved bone. Dated 1804.

479—SPANISH SNUFFBOX " "
4.00 Bone. Carved ornamentation of two lions, tower and
pilgrim shell. Dated 1828.

480—GOLD BOX " "
9.00 Louis Seize. Ornamentation of engraved musical in-
struments; lined with tortoise-shell.

481—SILVER-GILT BONBONNIERE " "
11.00 Oval-shaped. Ornamentation of round medallion of
engraved arabesque designs. Louis XVI. period.

482—BISHOP'S SNUFFBOX *Edwin C. Jackson Jr.*
9.00 Spanish. Horn, with carved ornamentation of coat
of arms of Leon and Castile. Dated 1786.

483—INTERESTING TORTOISE-SHELL BOX " " "
12.00 Old French. The ornamentation is a satire on the
battle of Jena, in which the King of Prussia is repre-
sented by an eagle devouring a starving lion; the
Prussian hosts are advancing, some mounted on a
turtle and some on a crayfish, and Napoleon looks
down from the clouds. Bears the following inscrip-
tion: " il est Venu; il a Vu; il a Vaincu."

484—TORTOISE-SHELL BOX

F. Gannmeister

Old Chinese. Ornamentation of landscape, figures and animals carved in high relief. Silver medallion in centre for initial.

485—TORTOISE-SHELL ROUND BOX

"

"

Old Chinese. Ornamentation of landscape, figures and initials N. S. carved in relief.

486—JEWEL BOX

Edmund C. Jackson Jr

Silver filigree. From the Isle of Malta.

487—BELT

"

"

"

"

With silver clasp. Repoussé basket of flowers and bunches of grapes. Louis XVI. period.

488—OLD SILVER WATCH

Julius Sternfeld

English. Within four cases, three of silver and one inlaid tortoise-shell; the dial with Arabic numerals. Marked "George Poor."

Worn by Oriental potentate.

489—OLD SILVER WATCH

H. J. Freund

English. Within three cases, two of silver and one of tortoise-shell; the dial with Arabic numerals. Made by Marwick, Markham, Perigal, London.

490—FRENCH ENAMELLED TRIPOD

Mr. Haskell

With decoration of bouquets and flowers on a cream ground.

491—ROUND BONBONNIERE BOX

"

"

Limoges enamel. With painted ornamentation and gilt mountings. Louis XVI. period.

492—BIRD-SHAPED SNUFFBOX

9.00 Ornamentation of marquise fishing; in rich colors of enamel, and gilt mountings. Louis XVI. period.

493—BONBONNIERE

11.00 Landscape and portraits in Limoges enamels; gilt mountings. Louis XVI. period.

494—PERFUME BOTTLE

6.00 Crystal. With heavy gold top and lapis-lazuli button.

495—SILVER-GILT SNUFFBOX

9.00 Slipper design. Dancing girl and classic scrolls artistically engraved. Louis XV. period.

496—SILVER PORTEMONNAIE

11.00 Engraved and à jour ornamentation characteristic of the rococo period, and medallion containing river view. Louis XV. period.

497—RARE OLD CARD CASE

52.50 French. Louis XV. period. Encased in silver of exquisite workmanship. The obverse panel is worked à jour, with design of a Gothic cathedral; in niches on either side and at the bottom are minute groups representing "Romeo and Juliet," "Paul and Virginia," "Joan of Arc," and mounted huntsmen, the whole surrounding a finely painted miniature of a Holland landscape. On the reverse, foliated scrolls, flowers and delicate border design in intricate open-work.

498—OLD SPANISH LOCKET

37.50 With thirty-eight rare uncut diamonds set in gold; silver-gilt clasp.
Formerly a portrait fob worn by a grandee.

499—BONBONNIERE

22.00 Turquoise-blue enamel. Decorated with medallions, figures and flowers in gold; gilt mountings. Louis XVI. period.

Miss Hermit

500—PERFUME BOTTLE AND BONBONNIERE COMBINED

25.00 Decorated with flowers on an ivory cream color enamel; gilt mountings and parrot design stopper. Louis XVI. period.

H. Larson

501—PERFUME BOTTLE AND BONBONNIERE COMBINED

35.00 Sapphire blue enamel. Decorated with medallion containing pastoral scenes. Louis XV. style. Gilt mounting, with dove stopper.

502—ENAMEL BOWL

20.00 Outer surface of green enamel, with three medallions in white, with roses and forget-me-nots in gold, and inner surface ornamented with bouquets on a white ground. Louis XVI. period.

Mr. Haskell

INTERESTING COLLECTION OF JEWELRY
WORN DURING THE REIGNS OF LOUIS XV.
AND XVI. AND THE DIRECTOIRE AND EM-
PIRE PERIODS

503—FOUR BUCKLES

6.00 Old English. Cut steel. Date, 1790.

H. J. Freund

504—TWO PAIR EARRINGS

6.00 Old English. Cut steel. Date, 1790.

Miss Hermit

505—NINETEEN BUTTONS

14.00 Old cut steel. Date, 1790.

Miss Bennett

506—NECKLACE

7.00 Spanish. Paste, with silver mountings. Date, about 1780.

507—VENETIAN EARRINGS

7.00 Gold enamel. Design of fetiches' heads.

508—BROOCH AND EARRINGS

9.00 Coral and amphora-shaped pearls, with gold mountings. Neapolitan art. Eighteenth century.

Porter Coate

509—BROOCH

10.00 Jewelled, with pearls and turquoises mounted on à jour silver work.

Chas. W. Gould

510—OLD BROOCH

14.00 With pearl pendant; jewelled, with garnets and turquoise. Mounted in silver-gilt openwork.

511—DAISY PIN

8.00 Of pearls and rubies of fine quality. Mounted in gold.

Mr. Haskell

512—ANTIQUE BROOCH

7.00 With twenty-eight rose diamonds, and mounted in silver. Directoire period.

513—ANTIQUE ENAMEL BROOCH

E. Horn

Composed of fifteen diamonds. Silver mounted.
Louis XVI. period.

514—PAIR SPANISH EARRINGS

Mrs. Geo. O. Shie

Emerald and diamonds. Mounted in silver.

515—CHRYSANTHEMUM-SHAPED BROOCH

Mrs. Burnett

Diamonds and light-colored topaz. Gold and silver mountings.

516—PAIR OF EARRINGS

Rose diamond, with gold and silver mountings. Date, 1765.

517—PAIR OF ANTIQUE EARRINGS

Hoop and drop shape. Diamond and topaz, with gold mountings.

518—BOWKNOT BROOCH

Edwin E. Jackson Jr.

Fine old diamond.

519—LOUIS XVI. DIAMOND BROOCH

L. Ettinger

Flower shape, with silver mountings.

520—CURIOUS PAIR OF EARRINGS

McDermott

Rose diamonds forming a bunch of grapes, and mounted in gold. Eighteenth century.

521—LOUIS XVI. BROOCH

F. Wanneister

Rare old rose diamond, gold and silver mounting.
(One small pendant missing.)

522—ROSE DIAMOND BROOCH

F. Bonmeister

12.50 Flower-shaped, with serpent round stem; silver mountings. (Centre diamond missing.)

523—BROOCH

12.50 Spray design, with large topaz and diamonds,

524—PAIR OF EARRINGS

Mrs. Hunt

17.00 Louis Seize. Topaz and diamond pendant, with gold mountings in filigree.

525—PAIR OF EARRINGS

Mr. Haskell

11.00 Old Hispano-Moresque pearl and gold filigree.

526—PAIR OF EARRINGS

F. Bonmeister

95.50 Emerald and gold, with Hispano-Moresque pendant of arabesque design.

527—CAMEO AND PEARL BROOCH

87.50 Italian. Head of Roman soldier in medallion; gold mountings.

528—Two LOUIS XVI. BUTTONS

Mrs. Ellis

72.50 Royal blue enamel and diamonds mounted in gold.

529—OLD ENGLISH LOCKET

Mrs. L. Newstead

58.00 Ruby of exceptional color, diamond and jade, with gold mountings; has oval-shaped compartment for portrait.

530—FRENCH EMPIRE SNUFFBOX

E. Sheppard

95.00 Of gold enamelled Limoges. Decorated with four medallions containing emblematic figures and ornamentation of the period. In red morocco leather case.

531—SQUARE BROOCH

65.00 Emerald, ruby and diamond, with gold mountings.

L. Ettinger

532—LOUIS XVI. WATCH RING

70.00 Case of gold, artistically inlaid with rubies and diamonds. (One stone missing.)

R. Sternfeld

533—GOLD WATCH OF THE LOUIS XV. PERIOD

30.00 By Isaac Soret *et fils*. The outer case in repoussé; subject, "Young Woman reclining on a Divan."

Mr. Bachell

534—LOUIS XVI. GOLD WATCH

82.50 By Fres Esquivillon et Dechoudens. The outer case with medallion and figures in gold filigree inlaid with precious stones on an enamelled ground.

Mrs. L. Neustadt

535—PAIR OF LARGE GOLD EARRINGS

55.00 Hispano-Moresque. Each earring has three pendants studded with emeralds, pearls and rubies. Sixteenth-century workmanship.

Johan Clarence

536—MAGNIFICENT BELT

290.00 Oriental talisman. Silver gilt, with turquoise mosaic studded with rubies; clasp with Arabic inscriptions in gold and square loop incrustated with an emerald.

E. Sheppard

These ornaments were worn by Mohammedan pashas to ward off evil.

537—MAGNIFICENT GOLD SNUFFBOX

50, 1.00 A gift from Napoleon to an Admiral. The workmanship throughout is of a thoroughly artistic character and skilfully executed. On the lid there is an oval medallion containing a bust portrait of a Roman em-

L. Gannmeister

peror, finely carved in cameo of unusual color, which is set on a ground of lapis or *bleu du roi* enamel, and surrounded by a frame of interlaced ribbons of diamonds; other embellishment of the lid includes dainty scrolls, laurel and six emblematic stars. The four sides and corners are treated in exquisite relief work in design of drapery and laurel bouquets tied with bow knots, and the bottom of the box is of *bleu du roi* enamel, ornamented with a centre medallion depicting Napoleon's favorite flower, surrounded by a conventional nimbus and six stars formed of diamonds, the insignia of an Admiral.

OLD ECCLESIASTICAL RELICS, TALISMAN CROSSES, EMBLEMS AND DECORATIONS OF RELIGIOUS ORDERS

8.00 538—OLD SILVER CROSS

Enamelled and studded with garnets and turquoises. *Paul M Herzog*

539—FINE OLD SILVER CROSS

Richly ornamented with garnets, turquoises and roses in gold, on an openwork ground.

9.00 540—BEAUTIFUL OLD SILVER CROSS

Rich ornamentation of garnets, forming the Annunciation flower. *H. Dawson*

10.00 541—LARGE SILVER-ENAMELLED CROSS

The ends ornamented with stars containing seven jewels, emblematic of the week, and the centre with the six-pointed holy star containing a rich garnet. Eighteenth-century period.

542—SILVER GILT CROSS

H. B. Lawrence

25.00 Artistic ornamentation of turquoise and garnets.

543—FINE JEWELLED CROSS

Mrs R. A. Taylor

17.50 Rosettes of turquoises, garnets and enamelled. Has large loop.

544—BEAUTIFUL ENAMELLED CROSS

H. B. Lawrence

47.50 Heavily studded with turquoises, pearls and garnets.

545—SPANISH RELIC

Mrs L. Newstadt

12.50 Square gilt pendant, with portrait of Christ painted on copper and inscribed "Salvator." Seventeenth century.

546—MINIATURE FRAME

Mrs Bennett

17.00 Old Spanish. Gold and topaz incrustation.

547—ENAMELLED PENDANT

Mrs Leaskell

12.50 With miniature portrait of two saints; gold mountings. Eighteenth century.

548—MINIATURE GOLD RELIQUARY

Mrs Bennett

25.00 Of San Sepulcro. With microscopic carving of the Crucifixion and the Resurrection artistically sculptured in wood. Encased in a crystal vase under a solid gold canopy. Italian specimen of the sixteenth century.

549—MAGNIFICENT ECCLESIASTICAL GOLD PENDANT

Edwin E Jackson Jr.

75.00 Spanish. Eighteenth century. Ornamentation of a prince's crown studded with twelve large, four medium and twenty-seven small diamonds, and a cross in ruby-red and white enamels. The back with chased floral designs.

550—MAGNIFICENT CROSS AND PENDANT

17.00 Religious Order of San Sepulero of Jerusalem.
Heavy gold; red and white enamels, studded with
thirty-two diamonds. The holy flower in the pend-
ant is also incrustated with diamonds. Spanish.
Eighteenth century.

551—ROSARY, WITH CURIOUS CROSS

190.00 Containing one hundred and sixty-five large and
small beads of fine Renaissance filigree workman-
ship.

COLLECTION OF FINE LACE HANDKER-
CHIEFS

552—LARGE LOUIS XVI. HANDKERCHIEF

12.00 French batiste. Five alternating borders of honey-
comb and embroidered stripes; monogram and palm
leaf embroidered in one corner.

553—WEDDING HANDKERCHIEF

7.00 Louis XVI. period. French batiste, with wide bor-
der of honeycomb drawn work, and corners with
embroidered passion flowers and initials T. M. M.;
finished with a deep frill lace edging.

554—LOUIS XVI. PERIOD HANDKERCHIEF

7.00 French batiste drawn work and lace, embroidered
corners, illustrating dog pursuing a stag, hunts-
man, passion flowers and monogram G. M. Has
deep lace edging.

555—WEDDING HANDKERCHIEF

L. Ettinger

20.00 French. Design of scrolls forming various medallions containing monogram G. R. S., flowers, grapes and numerous stars artistically embroidered. Fine Brussels lace edging.

556—FRENCH BATISTE HANDKERCHIEF

M. Brising

26.00 Beautifully embroidered roses and mignonette (the favorite Du Barry design), surrounded by a bold design of flowers and foliage on a honeycomb ground. Border of daisy pattern. Eighteenth century.

557—FRENCH HANDKERCHIEF

J. Sternfeld

24.00 Beautiful drawn work forming a large rosette containing conventionalized fleurs-de-lis, the leaves entirely covered with the *mille fleurs*. A royal specimen of the late eighteenth century.

558—FRENCH BATISTE HANDKERCHIEF

E. Thahman

0.00 Drawn work and embroidered marquis's coronet and monogram P. D. Fine Brussels lace edging.

559—FRENCH BATISTE HANDKERCHIEF

Mrs. L. Franklin

0.00 Similar to the preceding.

560—LARGE HANDKERCHIEF

13.00 French batiste. Embroidered vine scrolls and sprays of flowers. Fine Valenciennes guipure lace edging. Louis XVI. period.

561—FRENCH LAWN HANDKERCHIEF

L. Ettinger

15.00 Curious designs of festoons in drawn work and forget-me-nots in embroidery. Empire period.

562—EXTRAORDINARY HANDKERCHIEF

22.00

Artistically embroidered. Four figures illustrating the Art of Music, Painting, Literature and Sculpture, separated by garlands of flowers held by Amorini. Louis XVI. period.

Sturmfeld
C. H. He Silver

563—EXHIBITION SPECIMEN OF SWISS HAND EMBROIDERY

65.00

The design consists of a beautiful classic medallion containing twenty-four shields representing the arms of the Quatre "Cantons," and oval medallions containing figure of a woman holding the "Swiss emblem," "mountain scenery," portrait of "William Tell" and the "Compact of Alliances." All in needlework on the finest of honeycomb work.

COLLECTION OF DRESS LACE

564—BLACK LACE FLOUNCE

12.50

Real old Maltese.

Mr. Heasbell

Width, 10 inches.

565—BLACK LACE FLOUNCE

27.50

Spanish. Design of flowers and festoons; scalloped edging.

E. Thalmann

Length, 6 yards; width, 14 inches.

566—VENETIAN LACE BORDER

27.50

Real old *point de Venise*, of raised pattern. Seventeenth century.

Mrs. Payne Whitney

DRESS COURT LAPPETS USED DURING THE
REIGNS OF LOUIS XV. AND XVI. AND THE
DIRECTOIRE PERIOD

567—COURT LAPPET

20.50 *Point d'Angleterre* of very fine quality. Design of
medallions, vases and garlands; scalloped edge.
Date, 1830.

Mrs. L. Nenetad

568—COURT LAPPET

12.50 Brussels appliqué lace. Date, 1860.

Krakauer

569—LACE COLLAR

10.50 Irish lace. Design of flowers and foliage.

Mrs. Glendenning

570—TWO LACE SLEEVES

47.50 *Point de Venise* of fine quality. Seventeenth century.
From the late Duchess of St. Albans' Collection.

Mrs. Reed

571—SPECIMEN OF LACE

42.50 Italian. Rose point of very fine quality; classic
scroll design. Seventeenth century.

Cothier Per.

572—SPECIMEN OF LACE

30.50 Venetian. Rose point, the brides being of rare work-
manship.

Length, 26 inches.

M. C. Nichols

From the Greville Collection.

Length, 16 inches; width, 3 inches.

573—LACE BORDER

62.50 Rosaline point. Interesting design of birds in flight,
ears of corn and floral design; exceptional edging.
Seventeenth century.

Harriet Farnsworth

Length, 44 inches; width, 2¾ inches.

574—TWO MAGNIFICENT LAPPETS *Lavrus Zahnestock*

60.00 *Point de Venise.* Renaissance scrolls and conventional fleurs-de-lis.

From the late Duchess of St. Albans' Collection.

575—LACE COURT LAPPET *Miss Fannie Morris*

37.50 Floral and vine design; edged with trefoil in raised *point à l'aiguille*.

576—BEAUTIFUL COURT LAPPET *Edwin O. Jackson Jr.*

50.00 Brussels lace of unusual design of mermaids, feather scroll, flowers and foliage of beautiful workmanship.

577—MAGNIFICENT COURT LAPPET *Miss F. Morris*

45.00 Brussels lace of the Louis XV. period. Classical scrolls partly worked *à jour* forming medallions embellished with flowers, fruits and insects.

578—LACE COURT LAPPETS *Miss Caprice Whitney*

37.50 Brussels lace of Louis XV. period. Artistic design of cornucopias filled with flowers, fruits and various insects.

579—LACE COURT LAPPET *Edwin O. Jackson Jr.*

42.50 Royal specimen of Brussels lace. Characteristic scrolls of foliage and flowers on fine honeycomb work; typical of the rococo period.

580—LACE LAPPET *Miss F. Morris*

27.00 Mechlin. Beautiful design of tulips, lilies and carnations. Seventeenth century.

581—LACE COURT LAPPET

Max Reed

French *point à l'aiguille*. Design of sprays of roses and myosotis; curiously finished edge with flowers partly projecting. Eighteenth century.

37.50

582—LACE LAPPET

Mrs. Geo. C. Bliss

Very rare specimen. Quaint floral design of detached leaves forming a charming effect; the edge of fine net.

57.00

583—COURT LAPPET

Harris Fahnestock

Point d'Alençon. Beautiful study of lilies in their various phases of bloom; trellis of honeycomb open-work.

45.00

This specimen shows when the transition from Venetian to the French took place, having been made by artists imported by Colbert.

VARIOUS LACES

584—BLACK FLOUNCE

L. Dawson

Real Spanish lace of bold design of roses. In two pieces.

37.00

Length, 5 yards.

584A—HEAD SCARF

Mrs. Geo. C. Bliss

Black Chantilly lace. Floral design; scalloped festoon edging.

12.00

585—BLACK LACE TUNIC

L. Dawson

Real old Spanish of bold floral design.

32.00

Length, $2\frac{1}{2}$ yards; width, 32 inches.

586—BLACK LACE FLOUNCE

H. Dawson

70.00 Real Spanish. Conventional design of flowers and drapery scroll characteristic of the Renaissance period.

587—WAIST PATTERN

1, 1,

57.50 Old Brussels lace, with elaborate bouquets tied with lovers' knots, consisting of bodice and pair of sleeves.

588—WEDDING DRESS PANEL

E. O. Therman

27.50 Elaborate bouquets of flowers. Louis Seize style.

589—BLACK SPANISH LACE FLOUNCE

H. Dawson

52.50 From Barcelona. Beautiful classic design of Renaissance scrolls.

590—DRESS FLOUNCE

Length, 8 yards; diameter, 15 inches.
Mrs. Payne Whitney

52.50 Flemish lace of the Louis Quatorze period. Bold design of scrolls held together by chainette; dentelle edging.

Length, 4¾ yards; width, 6 inches.

590A—BLACK LACE MANTILLA

A. Gallatini

45.00 Chantilly. Elaborate sprays of floral designs and classic scroll edging. Louis XVI. period.

591—FLOUNCE SCARF AND VEIL

H. Dawson

40.00 Old Spanish black lace. Conventional floral design.

591A—CIRCULAR LACE CLOAK

Mrs. L. Newstead

160.00 Chantilly. Elaborate design of conventional floral medallions, with festoons of roses.

592—LARGE VEIL OR SHAWL

H. Dawson

65.00

Black Spanish lace. The design consists of convolvulus and honeysuckle with rose border.

The shawls and mantillas were the most important part of the Spanish national dress.

593—LACE FICHU

90.00

Mrs John B. Trevor

Rare real Brussels. Lilies of the valley and lovers' knot of the Louis XVI. period.

594—LACE FICHU

60.00

Mrs. Chas. Tiffany

Mechlin of the finest quality. Flowers and three stripes on a dotted net ground, and border of roses and bud design. Late eighteenth century.

595—VERY FINE LACE COLLAR

85.00

Shakam

Charles II. period. Italian rose point of unique pattern.

595A—BEAUTIFUL BRIDAL VEIL

116.00

Mrs John B. Parsons

Point d'Angleterre. Of Louis XVI. floral design appliqué on Brussels net.

596—TWO BEAUTIFUL FLOUNCES

Mrs. R. Trimble

40.00

French. Point à l'aiguille; intricate design of vines of foliage and flowers. Late Louis Seize period.

597—ROYAL LACE FLOUNCE

Mrs. Geo. T. Bliss

200.00

Mechlin. The ground is dotted with quatrefoils bordered by carnations, the emblem of the Stuart family.

Formerly the property of her Royal Highness the Princess Sophie, daughter of George III., King of England.

Length, $15\frac{1}{4}$ yards; width, $5\frac{1}{2}$ inches.

598—ROYAL LACE FLOUNCE

Point d'Argentan. Graceful design of ribbon festoon, with clusters of fruits and sprays of flowers; scalloped edging.

Formerly the property of Marie Antoinette.

Length, $4\frac{3}{4}$ yards; width, 3 inches.

599—MAGNIFICENT LACE ALB FLOUNCE

Rose point. Of elaborate design of lilies in various phases of bloom. Seventeenth century.

Length, $3\frac{1}{4}$ yards; width, 4 inches.

600—UNIQUE LACE FLOUNCE

Old Venetian rose point. Florentine feather-like scrolls, and the favorite Medici flower in raised cordonnet and open honeycomb work. Early Medici period.

Length, $3\frac{5}{8}$ yards; width, $4\frac{1}{2}$ inches.

601—A SUPERB SPECIMEN OF BRUSSELS LACE

A masterpiece of design and in execution. Made during the Louis XV. period. The design consists of numerous panels; in one are Tritons, driving before them sea horses, and followed by a cupid, who is holding a cornucopia; in other panels are war trophies, fountains, swans, insects and various other designs. The border patterns are gracefully formed ribbons and flowers.

Length, 3 yards.

602—MAGNIFICENT SHAWL

Mantilla shape. Youghal Irish point lace. One of two specimens in existence, the original being in the collection of the late Queen Victoria, for whom it was specially designed. The main feature of the

design is a large panel formed by graceful draperies. Various honeycomb patterns; a ground chainette, with ends finished similar to those of a Cashmere shawl.

225.00
603—BEAUTIFUL OLD ALBA FLOUNCE

Engel Glaenger
Venetian rose point lace. An elaborate design of flowers, foliage and vines characteristic of the seventeenth century.

Length, $3\frac{3}{4}$ yards; width, 9 inches.

250.00
604—LOUIS XV. FLEMISH LACE FLOUNCE

Edmund Jackson
Of very fine quality, and in design of the *châles des Indes*, which was much in vogue during the reign of Louis XV. The design, which is finely executed, consists of medallions, vases of flowers and ribbon scrolls, within a border of classical festoons and on a ground partly worked *à jour* and of honeycomb pattern.

Length, $4\frac{1}{8}$ yards; width, 2 yards.

170.00
605—IMPORTANT FLEMISH LACE FLOUNCE

Trakauer
A beautiful specimen of artistic workmanship. Worn as a tunic during the reign of Louis XVI. The design, which is very unusual, consists of a series of lozenge-shaped medallions and bold floral bouquets, bordered by interlaced chain-work or scrolls of daisies and tulips. The lower border is in harmony with the predominating pattern.

Length, $4\frac{3}{8}$ yards; width, 33 inches.

800.00
606—MAGNIFICENT ROYAL FLOUNCE

R. F. Lorenz
Point d'Argentan. Formerly the property of Marie Antoinette. A beautiful specimen of simple yet most artistic design, which consists of festoons, amphoras filled with flowers, emblematic sheaves of wheat, lilies

of the valley and forget-me-nots, the favorite flowers of the Queen, the royal arms of France and other details of exquisite workmanship. This unique specimen is one of the first examples created, which illustrates the modification of the fashion adopted by the French Court during the reign of Louis XVI.

607—BLACK CHANTILLY LACE FLOUNCE

200.00 Of exceedingly fine quality and artistic design of festoons of flowers and fruits. Characteristic of the reign of Louis XVI.

Length, 10 1/4 yards; width, 9 1/2 inches (in 3 pieces).

608—RICH ITALIAN FILET LACE BEDSPREAD

130.00 Seventh century. Composed of six alternating panels of Florentine scroll design worked in shaded silks and partly raised in darned net-work.

609—GRAND ITALIAN LACE BEDSPREAD

165.00 Worked with a variety of lace patterns which illustrate the finest and coarsest braid work, and of designs peculiar to the seventeenth century. The centre design is a large rosette, which is surrounded by geometrical patterns.

610—EXTRAORDINARY CARE CLOTH

300.00 A unique specimen of the sixteenth century. Of laces work, drawn linen and Venetian-Greek lace, composed of ninety-one large squares, the centre one worked with medallions *à jour* and archaic figures, animals, birds, reptiles and emblems. The border all around is of drawn linen work of interesting and curious design.

Edmund Jackson
611—VERY IMPORTANT VENETIAN CARE CLOTH

295.00
Of the sixteenth century. Composed of 660 squares, including 24 large squares of lacis work, 16 squares of Venetian point, 29 oblong panels of linen, with large and small point lace squares, trimmed with a border of linen and Venetian point laces. Various designs throughout consist of religious symbols, "A Pelican Feeding its Young," "The Sacrifice of Isaac," and other patterns of similar character. The pointed lace edging bears the portrait of the owner and his wife.

Edmund Jackson
612—HISTORICAL ROYAL VEIL OR TRAIN

700.00
Of the very finest *point d'Alençon* lace, said to have once belonged to Her Majesty Queen Victoria.

In this extraordinary regal specimen the main design consists of two large V-shaped medallions, formed by a border of honeycomb work containing myriads of microscopic rosettes; the centre embellished with a bouquet of passion flowers gracefully tied with a ribbon. The four corners are treated with a dainty vine design and various sprays of flowers and foliage. The border all around is of interlaced ribbons and daisies; partly worked *à jour*.


613—A RARE HISTORICAL CHEF-D'ŒUVRE

Originally produced by order of the Grand Monarch, Louis XIV. J. Grakauer

6000.00
The largest and most nearly perfect *point de rose* dress set known. A remarkable example illustrative of the grandeur existing during the reign of the Grand Monarch, which made his Court the most brilliant in Europe, and imposed its fashion on the civilized world.

During the reign of Louis XIV. the lace industry

was greatly encouraged by the Grand Monarch, and under the personal supervision of Comptroller-General Colbert it attained its highest perfection and merit.

An interesting feature of this beautiful dress set is the exquisitely executed classical scrolls, relieved by numerous lilies in different stages of blooming, and which were adopted as the royal emblem of France, instead of the severe conventional pattern  of mediæval times.

To describe the intricately designed and skilfully executed details would require unlimited space. Suffice it to say that such a specimen represents a lifetime of incredible workmanship, and illustrates the beautiful art of lace-making in its highest perfection.

This production is one of the very few royal specimens now existing which has escaped destruction or injury. It is in its original state of preservation and without the slightest defect. Through the misfortunes of war or revolution and through looting, many gems of similar character to the above described were destroyed; others found their way into museums and private collections, which explains why this royal heirloom is included in the Benguiat collection.

In order that buyers may not be compelled to buy the entire set, it will be sold as follows:

"A"—Length, $3\frac{1}{2}$ yards; width, 10 inches.

"B"—Length, $2\frac{1}{4}$ yards; width, 21 inches.

"C"—Length, $4\frac{1}{2}$ yards; width, 20 inches.